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COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE, LEWIS R. PACKARD, AND THOMAS D. SEYMOUR.

ARISTOPHANES
C L O U D S

EDITED

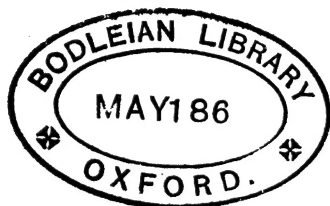
ON THE BASIS OF KOCK'S EDITION

BY

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PREFACE.

THIS edition of the *Clouds* is based on Theodor Kock's third edition, Berlin, 1876. The Introduction is an almost literal translation.

The text of Kock has been strictly adhered to, except that a few changes have been made in the punctuation and orthography, and in verses 1349 f. a conjecture of Kock has been adopted. In the lyric parts the division into verses has been modified so as to adapt them to the schemes of J. H. H. Schmidt. This required no actual change of the text, as Schmidt based his schemes for the most part on the text of Kock. In one or two places Schmidt's schemes have been slightly modified.

In the Critical Notes little more has been attempted than to explain the departures of the text from the readings common to the majority of the Mss. The data have all been taken at second-hand.

Since the place of Aristophanes in American colleges is not definitely fixed, the commentary is adapted to a tolerably wide range of preparation.

Material has been taken from many sources; but special mention is due the excellent school edition of Teuffel, which has been freely used.

In preparing the appendix on Metres, it has been assumed that the student may not have previously read any Greek drama. Tolerably full explanations are accordingly given, and references are made to Hadley's and Goodwin's Grammars, and also to Schmidt's *Rhythmic and Metric*.

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UNIVERSITY OF TEXAS,
January, 1885.

INTRODUCTION.

I.

THE most dangerous age for a people is that in which subjective 1
reflexion begins to raise its voice against what has hitherto enjoyed
universal recognition. The collective conditions of the life of a
state first spring, like the products of nature, from the soil of the
popular character, and they are received, like natural products,
without much scrutiny; they take root more and more firmly, and
no one thinks of casting doubt upon their title. But after that
there comes a time when, with the people as well as with the indi-
vidual, self-consciousness and self-scrutiny awake; a time when
an account is demanded of the causes and the appropriateness of
what is done; a time when criticism takes the place of unbounded
and submissive confidence in what is usual, and calls into question
the grounds of the existing state of affairs.

Such an age begins for Hellas, and especially for Athens, with 2
the Peloponnesian war. Slow in growth, this age was long-lived.
Within, the frequent changes of forms of government by which
the entire people was brought to participate in public affairs, —
without, the comparatively sudden and wide extension of trade and
commerce, the ever growing acquaintance with strange countries
and states, had exercised great influence in directing attention
to differences of customs, and in lifting the judgment concern-
ing such things to a more elevated and comprehensive stand-
point. Then the progress of democratic principles, accelerated
by the elevation of the people in the Persian wars, gave a lively
impulse to the spirit of opposition, and made readiness to speak
and reply on the spur of the moment an indispensable condition
to participation in state affairs. Finally, the development of
philosophy, at first indeed in very narrow circles, but afterwards
more and more extensively among persons who were educated and

those that wished to appear so, assailed the good old honest simplicity even in the highest things, such as beliefs with regard to God and the world, and through the mainly negative results of the most acute speculation, — results directly opposed to unquestioning faith, — shook the already weakened joints of the ancestral religious structure. All these influences combined to bring about a recognition of the claims of subjective reflexion as opposed to objective reality. They all united in *Sophistic*.

- 3 The sophists were not radical destroyers; they only gave expression to what already lay in the tendency of the times, and had been gradually growing with the historical development of the Hellenic national character. They were not even leaders in every instance, but were for the most part carried along by the current. With justice they professed to desire nothing but to render men, especially the youth, capable of intelligently ordering and regulating all the concerns of private and public life, especially of participating successfully in the administration of the government (Plat. Prot. 318 f.), and so of attaining that for which all men strive, happiness and contentment. To accomplish this there was needed above all things the art of speaking and confuting; and again, in order to give pungency and fluency to speech, there was need of practice in thinking. Accordingly the sophists, as they desired to produce skilful orators, found themselves under the necessity of having recourse to philosophy, and of basing their art upon a theory.
- 4 But the fruits of philosophy ripen only for those who, unselfishly and with their whole soul, seek the truth; whereas the sophists would have had philosophy serve only an illegitimate, one-sided purpose, the establishment and adornment of their practical instruction. Accordingly, being led to the exercise of subtle subjective speculation, they applied themselves to those philosophic systems which had most assailed the objective substance of previous thought and belief. From Heraclitus's doctrine of the continuously onward rushing stream of existence, whose individual movements escaped man's recognition because of the suddenness of their disappearance, Protagoras derived the theory that an objective reality was inconceivable, and consequently that "man

was the measure of all things''; and Gorgias, partly as disciple, partly as opponent of the Eleatics (who contrasted the visible world as a world of mere appearance with the world of truth accessible only to pure thought), attempted to show by elaborate demonstration that nothing exists, that if anything did exist, it could not be known, much less communicated. The conclusions were easy to draw. If there is no objective reality, every one can believe and act as he chooses, without reverence for tradition, custom, and right, without reverence for gods or men.

Neither Protagoras nor Gorgias drew in practice these fatal 5 conclusions from their doctrines. They were, as can be seen from Plato's works, men of integrity and good intentions. Prodicus's well-known allegory of the Choice of Hercules (see on 361) shows best what value they ascribed to moral culture. But that these conclusions were nevertheless drawn, and soon enough began to have a baneful influence, is shown only too clearly by the further development of the condition of Athens and of Hellas. For the individual, especially among the educated, every previously respected barrier was giving way; what had stood firm was becoming unstable and doubtful. Law, faith, religion had claims only so far as they were recognized by the individual. The freest play was given to criticism,—criticism of the most frivolous character, such as is nothing more than a whim of the fancy. Every united effort, everything that had, as a firm bond, held the state together, was relaxed by doubt. The foundations of society were shaken; and in case of a more general dissemination of such principles, enlightenment would have succumbed to the worst sort of barbarism,—egotistic individualism and want of character.

In Athens there were many who zealously espoused this modern 6 wisdom; many who with great earnestness opposed its progress. The claims of the new tendencies, and at the same time their one-sidedness and injurious nature, were fully recognized by only one,—Socrates. He confronted the dangers of the sophistic art with the deep earnestness and the full power of a noble moral impulse. His intelligent, unceasing contest with it rescued the germs of civilization from the universal deterioration of the times, and preserved

them for future generations. For him it is not the senses and their perceptions that decide with regard to truth and error, but it is reflexion, which, shut off from the outer world, has its laws and motives only in the human mind itself; nor yet is it unstable opinion, based upon sensuous perceptions, but the reflexion of scientific investigation firmly based on principles inherent in the soul. For him the goal of human life is not an arbitrary one, depending on the whims of the individual, nor yet that short, doubtful happiness after which all strive, but which, nevertheless, in unceasing change, is ever passing into its opposite. Here also earnest investigation finds something firm and definite that is raised above all mutability. In all the strife of human opinions there is one thing whose absolute worth the inner voice of every man, even though against his will, recognizes, — *the absolute good*. This alone is the source of true happiness. The man who practices it is no longer subject to the changes of joy and pain, but in his ardent devotion to it finds that immutable, satisfying happiness whose distorted image men usually pursue in the pleasures of the hour.

- 7 Consequently it appears almost impossible to imagine a greater and sharper contrast than that which existed between Socrates and the sophists. Yet they had many a striking point of similarity. In the first place, to attain their end they employed the same means, — skill in speaking and thinking cultivated to the greatest perfection, that is, *Dialectic*; and if Socrates far excelled his opponents in the manipulation of this instrument, that was a difference only of degree. In the second place, in their aims also they had much in common; for Socrates too was convinced that the state of affairs at Athens did not promise to last, and needed to be replaced by a more stable one. He too contended, not indeed directly, but with far more powerful means, against the unsuspecting security of early Athenian life. He too laid hand, though not as destroyer, upon the undesecrated sanctuary of traditional morals, of faith not yet shaken by self-scrutiny. Socrates himself intentionally made this negative side of his labors especially prominent. While he unceasingly incited all who associated with him carefully to test what had hitherto been regarded

as established, and ever and again subjected them to disappointment and discouragement; and while he always made it his chief object to point out the inadequacy of erroneous opinions, he left to the men themselves the positive side, the actual discovery of the truth. For, since he believed that nothing from without could be transplanted into the mind, but rather that every one must, through the exercise of his own reflective faculties, find out that of which he is to have a permanent conviction, he contented himself with leading the mind towards the correct method of solving the question under discussion, rather than to its real subject. As is well known, he always claimed to know nothing himself, and prided himself only on the art of putting the discoveries of others to the test. He took good care not to cast before everybody indiscriminately, however untrained and immature, the positive results of his own meditations.

It cannot, therefore, surprise us if Socrates appeared as one of 8 the sophists not only to the uneducated masses but also to the more select intellects of his times.¹ Even after his unmerited death, at a time when the judgment concerning him could have been long since cleared from error, the orator Aeschines (I. 173) called him one of the sophists; and still worse, Cato the Elder censured him as a prater about virtue and a corrupter of morals. Such an error was the more excusable on the part of his immediate contemporaries, who, being placed in the midst of the conflict between opposing principles, could not obtain a clear view of the struggle. The best known of his pupils, Alcibiades, Critias, Theramenes, were not such men as could bear testimony which would reflect honor upon him to the deep-seated morality of his character and teachings; and what outwardly appeared to the best advantage in these pupils, — superior skill and acumen in the dialectic art, — was exactly the thing which the sophists in general openly proclaimed as the immediate object of their efforts. To superficial observers there was visible at most only one easily recognized difference, — the *method*. For while the sophists sought to establish their principles by means of continuous dis-

¹ See Lehrs, *Populäre Aufsätze*, p. 411 f.

course, Socrates employed that quick and ready mode of teaching which brings out ideas briefly and sharply in questions and answers, a method in which he was a master. But how easy it was to regard this merely as a new device within the same system, invented to attract afresh people who were exhausted and bored by the continual repetition of the sophists' arts.

- 9 In contrast with both parties, the sophists as well as Socrates, Aristophanes occupies a perfectly defined position. He was one of the most decided among those honorable men who saw in this striving after innovation danger of ruin to the Athenian commonwealth. Hostile to every antiquated theory from the mere fact that he was a poet, and equally incapable of appreciating the coming state of affairs, whose wretchedness startled him and afterwards prostrated him more and more,—being in this respect much narrower and more prejudiced than the far-seeing Socrates,—he clung with firm embrace to the freshness of the present without observing the germ of death in its bosom. By no means, indeed, a blind admirer of decayed institutions, even affected to a degree by the new movement, and not entirely free from the destructive tendency of subjective reflexion, he still is to be classed with those who opposed with zeal and energy the dangers of innovation, who with indignation resisted the attacks of the free thinkers upon Athenian religion and morals; and sought to destroy in the germ the ruinous theories of the new wisdom. This position seemed all the more justifiable, since the new doctrines, hitherto accessible only to youths of rank and wealth, now began,—and that through the influence of Socrates,—to find their way into the middle and lower classes of society, and so to take hold upon the masses, where, being received by a multitude untrained in thinking, they were sure to produce the most serious confusion. Socrates took no money for his labor. Whoever wished to associate with him was received; even those who resisted were attracted by him; he left no one at rest. He strove to arouse all classes of citizens without regard to station. Just as he drew philosophers, statesmen, and poets into his society, so he was specially fond of entering the workshops of artisans. Everywhere his object was the same,—to remove prevailing preju-

dices, to perplex men as to the grounds of their convictions. And not only did he himself pursue this course, but also his more intelligent pupils took delight in assailing unsophisticated Athenians with their cunning questions and arts of confutation, frequently not with a view to accomplishing any good, but only in order to test their newly acquired power or to shine before the uneducated multitude.

In opposition to such endeavors, Aristophanes did not stand alone among his fellow-artists. The entire old comedy, so far as can be judged from its fragments, followed the same conservative course. In a play called the *All-Seers* (Πανόρατα), Cratinus had shown, by the example of the philosopher Hippon of Rhegium, how dangerous to faith and morals were the doings of the modern investigators of nature, who believed they could hear the grass grow. Two years after the performance of the *Clouds*, Eupolis in the *Parasites* made a most lively attack upon the whole tribe of sophists, together with their patron and protector, Callias, known to us through Plato's *Protagoras*. At the same time with the *Clouds* the *Kóvνος* of Amipsias was performed, in which the speculative thinkers (φροντισταί) formed the chorus, and Socrates himself was keenly ridiculed. Yet the earlier attacks had been fruitless, since they were either directed against persons of minor importance, or else had failed to strike with sufficient force the weaker points of the enemy. The sophists became more numerous and gained a greater and greater number of adherents among the young. Through the influence of Socrates the false doctrines threatened to penetrate the heart of the people. It was, perhaps, about this time that the Delphic god had declared him to be the wisest of all mortals. His gallantry at the battle of Delium (winter of 424 B.C.) had directed general attention to him more than ever. It seemed necessary, regardless of consequences, to make a well-planned attack upon the chief seat of the evil, unless the victory was to be left to the enemy without any real contest.¹

¹ A. Böhringer (Ueber die Wolken des Arist., Karlsruhe, 1863) attempts to show "that this comedy was not directed mainly against Philosophy and

Sophistic, but against the false desire of the Athenians for a mere outward, superficial explanation of things"; that accordingly not Socrates but

11 Of the previous sophists none were born in Athens; the wisdom which they brought was foreign. The brilliant oratory of Gorgias had exercised only a transient influence, and the other teachers of the new art sojourned in Athens, for the most part, only as visitors with select friends, and held their discourses (*ἐπιδείξεις*) there in a narrow circle for a fixed and generally very high fee. An attack that was to destroy the evil root and branch could not be directed against these. The sharp sword of Attic comedy inflicted light wounds, indeed, in all quarters; its full weight, however, fell only upon Attic citizens and Attic institutions; and with Aristophanes especially, who had in the preceding year begun in his comedy of the *Knights* a hand-to-hand conflict with the all-powerful demagogue Cleon, it must have been a point of honor not to assail unnaturalized foreigners, — such as Protagoras for instance, who, besides, was not even in Athens at that time,¹ — but the very head of the new doctrines in Athens itself. According to his view this head was Socrates; against him, therefore, he turned his arms.

12 The attack is not a personal one: it is not directed against Socrates as a man. Nor is it due to the gold of Anytus and Meletus, the subsequent accusers of Socrates, as was by later writers repeated from a frivolous tradition. Against such a charge the poet is protected by the spotless purity of his patriotism and the sturdy honesty of his character. The only cause of hostility lay in the antagonism of two principles, one of which, according to the universal view, shared also by Aristophanes, was represented by Socrates, while the poet felt himself under a sacred obligation to defend the other with all the power of his art. Accordingly not

Strepsiades is to be regarded as the chief character of the play, and no real attack upon Socrates is intended. It is true that the attacks of comedy upon Cleon are directed also at the masses who are his adherents, and the attacks upon Euripides are aimed also at those who deify him. But since, as the poet believed, the follies of the people were chargeable to their leaders and were to be cured by combat-

ing the latter, it is evident that, just as Cleon is the leading character of the *Knights* and Euripides of the *Frogs*, so in the *Clouds* Socrates is the main object of ridicule. The satire does not lose in pointedness, nor is its author less responsible, although it is not directed against the person represented by the chief actor (*πρωταγωνιστής*).

¹ This we learn from Athen. V. 218 C.

only the peculiarities of the person of the philosopher, — his immense bald head, Silenus-like countenance, flat nose with dilated nostrils, thick lips, broad shoulders, protruding abdomen, proud carriage, haughty glance, and all the other marks of his wonderful personality, which, no doubt, were exactly copied on the stage, — not only his poverty, his contempt for fashion and luxury, are made the most of for the purposes of comedy, but he is also made responsible for the sins of the whole school, and so qualities are attributed to him which were not his but were borrowed by the poet from the most noted of the sophists.¹ Accordingly it was charged that he received money from his pupils, whereas he never let any one pay a fee for his instruction; that he was an enemy of cheerful sociability, whereas, according to Plato's *Symposium*, he knew how both to value and to elevate it; that he found fault with the palaestrae and gymnasia, whereas he was specially fond of frequenting them; that he subjected himself and his adherents to an unwholesome, emaciating meditation, whereas he was a picture of robust health; that he busied himself with astronomy and meteorology, whereas he disapproved of such studies as being useless and often harmful (Xen. Mem. I. 1, 2; IV. 7, 6). Most of the doctrines ascribed to him in the *Clouds* do not belong to him, but to Protagoras and Diogenes of Apollonia. Nay, more; since it was necessary for the poet in a scenic representation to confine his vagrant hero to a single locality, he was compelled, in total disregard of Socrates's habit of frequenting the streets and to a certain extent of giving continual instruction on the way, to invent for him a special *thinking-shop* (φροντιστήριον), where, like the owl, he pursues his studies in the dark. On the other hand, many a peculiarity which was of significance only for the individual, and could not be employed as a characteristic of the sophists in general, was ignored. His relations to Xanthippe, his δαίμόνιον, and many other things of

¹ Similarly Meton is ridiculed in the *Birds* as the representative of the new-fashioned mathematics. Likewise Lamachus in the *Acharnians* as the head of the war-party, whereas the poet afterwards (Thesm. 841, Ran.

1039) recognizes his merits. In the *Thesmophoriazusae* Agathon is a shocking typical corrupter of tragedy, while in the *Frogs* (84) he is "a good poet, much missed by his friends."

the sort, which would have offered rich material for a personal satire, are passed over in silence in the comedy, lest what was special and individual might throw into the background what was general and common to the whole class.

- 13 If, therefore, the picture which Aristophanes has given of Socrates does not possess the deceptive resemblance of a portrait, still the departures from the truth are not calumnies, and could not be. For even though Socrates's fame was at that time just beginning (100 f.), still his almost entirely public mode of life and his striking oddities and habits must already have been universally known, and any malicious misrepresentation of them would at once have found its refutation in this general knowledge. Those departures from reality were necessary, because for the poet Socrates is a class conception and is satirized as such; and it is equally useless to defend the one against the charge of intentional falsehood, and the other against the imputations erroneously cast upon him in the *Clouds*. Socrates himself and his adherents judged Aristophanes quite correctly; they recognized his error, but respected the firmness and earnestness of his convictions. Although the *Clouds* did not give satisfaction, the play must have made a great impression, since Socrates at his trial defended himself at length against the charges contained in the comedy. Still he felt no hatred for the poet. He probably reckoned him among those who, themselves laboring under a misapprehension, innocently gave it further circulation.¹ As far as we can judge from the scanty statements of the ancients on the subject, the two became more intimate after the performance of the *Clouds* than they had been before. At any rate the jests subsequently directed against Socrates by the poet are of an entirely harmless nature (Av. 1282 ff., 1554 ff.; Ran. 1491 ff.); and while Xenophon mentions, without any animosity, the jests of the comedian with regard to his master, Plato is even prepossessed by the amiability of the jester. In his *Symposium* the two opponents are found together as guests in the house of Agathon without a single trace of hatred or resentment.

¹ Plat. Apol. 18 D. Cf. also Luc. by personified Philosophy are certainly to be regarded as those of Socrates.
Pisc. 14, where the views represented

II.

The plot of the comedy, like most of those of Aristophanes, is ¹⁴ very simple. A man belonging to the once sound and uncorrupted core of the people, — a countryman, who has suffered material and moral ruin through the evils common to the times, though not yet himself attacked by the poison of the new culture, is led by adverse circumstances to embrace it. He has been wealthy, and could have enjoyed his property in peace and quiet, but weakness and want of character have involved him in a series of misfortunes. External influence, perhaps also the desire to raise himself above his rank, has induced him to marry a noble, but mistrained, girl of the proud family of the Alcmaeonidae (to which Pericles and Alcibiades belonged), a relative of the great Megacles who was famous for three victories in chariot races at the Olympic games. Her luxurious habits had already reduced his property considerably when she bore him a son. Brought up in the midst of the conflict of the opposing principles of his parents, well acquainted with the weaknesses of his father, introduced into the polite society of the capital through the preponderating influence of his mother, the boy has in early youth attached himself to the aristocratic circles of the Knights;¹ and, through the prodigality that was almost unavoidable in such society, he has so burdened his father's property with debts that the latter, incapable of putting an end by firmness to the proceedings in his family, sees his utter ruin approaching. The war, which is only incidentally mentioned in the play, has driven him from his farm into the city, where he occupies a small building not far from the house of Socrates.

Prologos (1-274). It is night; for Strepsiades it threatens ¹⁵ never to dawn; anxiety keeps him awake. His son and the slaves, all crowded together into one room with the master, lie on the

¹ The "Knights" or horsemen of the times of the Peloponnesian war were not the *ἰππῆς* of the Solonian classification. The former might be

taken, for instance, from the *πεντακοσιομέδωνοι*, and the latter did not necessarily serve as cavalry. See Introduction to the *Knights*, § 24.

floor snoring as if in mockery ; sleep shuns him alone. He makes a computation of his debts, which shows that he must employ energetic means to escape certain misery. After long reflexion, he has found the means ; but he needs his son for the execution of his plan, but fears that he will not readily be persuaded. With terms of endearment he wakes him ; he undertakes to convince him that only the greatest expertness in oratory and litigation can avert ruin from the family. There is no better teacher of this art in Athens than Socrates, for he has at home two modes of argument (λόγοι), the stronger and the weaker, the latter of which, in spite of its name, teaches how to win every suit. But Phidippides is terrified at the mere thought of ruining his fine complexion by study ; he rejects the proposal of his father, who is now thrown upon his own resources. Unapt, forgetful old man as he is, he must now learn that for which the son would have been much better suited. With heavy heart he betakes himself to the neighboring house of Socrates and knocks at the door. A talkative student appears, and, by narrating some of the master's chief feats, so captivates the novice that he is impatient to be initiated. The thinking-shop is opened, and the nearer he comes to the head-master of the mysterious society, the more he encounters evidences of amazing science. Finally, he espies the master himself, high above the everyday world in the regions of the air, sunk in meditation upon the paths of the sun. Yet, at the request of the new pupil, the sage descends to the earth, and graciously deigns to enter into conversation with him. Strepsiades learns that the common gods are not recognized in the school, but that there is an entirely new sort there, — the Clouds. That he may become worthy to look upon and address them, he is subjected to some introductory ceremonies. Then the master prays to the gods of the sophists, — the immeasurable Air, the shining Aether, the Clouds, and asks them to appear.

- 16 *Parodos of the Chorus* (275–313). As in the *Wasps* the chief object of satire, the Athenian fondness for litigation, determines the choice of a chorus of Wasps, so in this comedy, in order to present in personal, tangible form the nebulous, unreal, and false dreamings of the sophists, Aristophanes forms a chorus of Clouds.

For some time invisible to the actors (322), they pass in through the left-hand entrance of the orchestra (325). After shaking off the dewy veils from their immortal bodies, they appear in the form of women, and sing an ode in honor of the land of Attica.

First Episodion (314–509). Strepsiades, who as an untrained 17 novice does not at once recognize the Clouds in their unusual, human form, first receives from his master some instruction touching the power of the goddesses, as yet unknown to him. They nourish and sustain all who honor nonsense and windy bombast, — soothsayers, physicians, coxcombs, dithyrambic poets, astronomers; they can assume any form at pleasure; they send rain, thunder, and lightning; Zeus, to whom fools ascribe lordship over air and clouds, has no existence; the ethereal vortex incites them to the exercise of their various powers. It is they also that lend to man “the airy flight of thought” and speech, and to them Strepsiades must do homage if he will attain his end. In his case the will is not wanting; he is ready to make every exertion, to undergo any privation, to honor only the gods of the sophists, and to refuse even to greet the other gods if he should meet them on the street. Wherefore, in an enthusiastic *Kommos* (457–475), which portrays the enviable lot of the perfect orator, he receives the most brilliant promises of future power and glory. Thereupon begins an entrance examination. As the old man shows some traces of intelligence, Socrates admits him to a preliminary course. He is required to lay off his outer garment, and is led, under the benedictions of the chorus, into the holy of holies of the thinking-shop.

Parabasis (510–626).¹ As soon as the stage is empty, the 18 chorus faces the spectators, assuming the usual position for the

¹ a) κομπιδιον, 510–517. b) παρὰ βα-
σις proper, 518–582. c) the μακρόν or
πνίγος is wanting, as it was always
written in anapaests which could not
well be used in close connexion with
the Eupolidean verse of the parabasis
proper, of which the μακρόν was a sort
of continuation. See after note on 562.
d) φῆδᾰ, 563–574. e) ἐπιρρημα, 575–594.
f) ἀντιφῆδᾰ, 595–606. g) ἀντεπιρρημα, 607–

626. With G. Hermann we must assign
the kommaton, parabasis proper (with
the πνίγος when there is one), epirrhema,
and antepirrhema to the coryphaeus,
the ode and antode to the entire cho-
rus. When the poet himself acted as
coryphaeus, which was generally the
case in the early period, it must have
appeared natural enough if he spoke
of his own affairs in the parabasis.

parabasis, and in the name and person of the poet complains of the wrong done him at the first performance of the *Clouds*. Although an excellent and carefully composed play, it has been defeated by incompetent rivals. But, inasmuch as the poet, from his first attempts on, has enjoyed public favor, he has revised this play and offers it a second time for the entertainment of the Athenians.¹ The *ᾠδή* and the *ἀντιᾠδή* contain the usual appeals to the gods; the epirrhema and antepirrhema make facetious allusions to current events.

- 19 *Second Epeisodion* (627–803). In spite of the fact that Strepsiades insists upon learning only what will contribute immediately to the attainment of his end, the instruction begins with the doctrine of metres, of rhythms, and of orthoepy. Most of the ground is passed over with rapidity, as the old man, to the teacher's great perplexity, has no head for such subjects. The doctrine of orthoepy gives occasion for some grammatical delectations, which, at first, afford even the pupil some amusement, but soon become wearisome to his one-sided materialism. Socrates at last yields to his wishes, and directs his studies immediately to the art of defrauding. Here Strepsiades develops some shrewdness in the management of hypothetical law-suits; but, as he is finally guilty of the stupidity of proposing to evade the unfavorable issue of a suit by committing suicide, Socrates loses all patience, and, after subjecting him to an unsuccessful test of his memory, refuses to instruct him any further. The *Clouds* advise the old man to send his son.

The *Choric Odes* (700–706 = 804–813) connected with this epeisodion are unimportant.²

- 20 *Third Epeisodion* (814–888). Strepsiades treats with Phidippides, and arousing himself in a wholly unexpected manner seriously threatens his disobedient son with expulsion from the household. At first Phidippides does not comprehend his father, who lets fly

¹ It must not be inferred from this that the piece was really acted a second time.

² The close connexion of the strophe and the antistrophe with the epeisodion induced Nesemann (De episodiis

Arist.) to extend the latter to verse 888. This, however, is questionable; for verses 627–803 belong to a scene within the *φροντιστήριον*, verses 814–888 to one in front of the house of Strepsiades.

all sorts of strange fragments of his as yet undigested wisdom. Finally, however, he yields. His aversion for his teacher, which he is unable to conceal, awakes also in Socrates mistrust and displeasure; but at last he admits the youth, and promises that he shall learn the two modes of argument from their spokesmen, the ἡττων or ἄδικος λόγος and the κρείττων or δίκαιος λόγος.

The *Choric Ode* which, according to the usage of the Old Comedy, ought to have followed this epeisodion, is wanting. The same omission occurs at the end of the next.

Fourth Epeisodion (889–1114). The contest between the ἄδικος 21 λόγος and the δίκαιος λόγος ensues. Like two impetuous fighters they fall upon one another in the presence of the youth who is to choose between them. After they have spent some time in unbridled abuse, they proceed, at the exhortation of the chorus, to a systematic contest, the different portions of which are separated by short choric odes (949–960; 1024–1035). In magnificent anapaestic tetrameters the δίκαιος λόγος portrays the ancient mode of bringing up the young, — how they, in decency and propriety, were inured to the endurance of hardships, trained to respect for severe, simple art, and accustomed to modesty and reserve in the presence of older people; how from such rearing the men grew up who held out in the fiery days of the battles with the Persians. This rearing alone can preserve the ideal of modesty and virtue in the youth's soul; it alone can give him rest and joyous peace; it alone, the blessings of friendship. It will guard him against the disgrace which would await him if he embraced the new system. The ἄδικος λόγος replies in the verse adapted to his character, the iambic tetrameter, which is often employed in the Old Comedy to mark a contentious, selfish being. With offensive arrogance he displays his new wisdom, pithless sophisms, and hackneyed arguments, which, however, according to the plan of the piece, must prevail over the vigorous enthusiasm of his opponent. His ultimate object is to prove that even extreme shamelessness and disgrace do not harm a man, if he only is able to avert the injurious external effects of his deeds. The arguments which he produces receive their chief strength from the fact that the greater part of the public are guilty of this very shamelessness,

whereby the *δίκαιος λόγος* is so perplexed that he declares himself vanquished and betakes himself to flight.

In the *Epirrhema* which follows (1115-1130),¹ the chorus makes a humorous demand for justice to the poet at the hands of the judges who are to decide upon the merits of the competing plays.

- 22 *Fifth Epeisodion* (1131-1302). Strepsiades brings his son from the school, and learns to his great joy that the instruction has been successful. The best proof of this is a fine legal deduction with which the lad astonishes his father. The worthy pair go within to enjoy a congratulatory feast; but immediately Strepsiades is called out by a creditor, who comes, bringing a witness as required by law, to summons the old man to appear before court because of debts. But Strepsiades, with triumphant derision, proves to him that no man who is still biassed by the old prejudices can claim the repayment of lent money. To a second creditor it is shown, by arguments drawn from physics, that it is the greatest wrong to demand interest on a principal.

The *Choric Ode* which follows (1302-1320) foretells the speedy punishment of the old perjurer.

- 23 The *Exodos* (1321-1510) brings an unexpectedly sudden fulfilment of this prophecy. Strepsiades rushes out of the house; his son has beaten him, and is so far from denying the outrage that he actually takes delight in attempting to justify it. The old man relates how the quarrel began. Although necessity has forced him to adopt the new culture, still his views of poetry and its moral aims belong entirely to the old. He regards Simonides and Aeschylus as true poets, and Euripides as a corrupter of morals; and when Phidippides, at the feast, declines to sing any song from the first two, but strikes up a lewd air from Euripides, a quarrel begins, which ends by the son beating his father. And rightly, as Phidippides demonstrates; for, to inflict blows, the motive of which is good-will and the object improvement, must be the privilege not only of the father towards his children, but also of the son towards his childish father. The reciprocal character of such tokens of love lies in nature, as is shown by the example of the

¹ Such isolated epirrhemata are found also elsewhere in Aristophanes (Enger, *N. Jahrb. für Philol. und Pädag.* Vol. 68, p. 122).

cock. The youth proposes even to show that he has a right to punish his mother; but that is too much for the old man. However much he is embittered against his wife, he still possesses too much natural feeling not to perceive that with so gross a violation of piety all order and discipline in family and state are at an end. The inward sense of what is right, obscured for a long time by covetousness, reappears. In deep contrition he reproaches the Clouds with having involved him in this misery. But, as elsewhere in Aristophanes the chorus frequently raises itself suddenly from participation in the follies of the other parties to the serious moral sentiment represented by the poet, and opposes those whom it has hitherto supported, so here the Clouds, previously the ready helpers of Socrates, unexpectedly renounce him and appear as the champions of the despised religion. As Strepsiades has of his own motion surrendered himself to the seducers, and has dared, through lawless avarice, to loose the bonds of justice, so on their side the goddesses have encouraged him in his delusion, in order to cure him effectually. He is compelled to recognize his folly, and his whole rage is directed against Socrates and his school. Since Phidippides refuses to render him any assistance, he himself, with the aid of his slaves, destroys the thinking-shop with fire and axe, and drives the sophists away.

III.

The comedy of the *Clouds* was performed at the Great Dionysia 24 in the year of the archon Isarchus, that is, in March, 423 B.C.¹ Among the festivities of the Dionysia, the dramatic contest of comedians was one of the most popular. The performance of these plays, as well as that of the tragedies, was provided for partly by the state and partly by wealthy citizens, whose duties as choragi were regulated by law. Three prizes were awarded the poets: whoever received the first was victor; to receive the third was looked upon as a disgrace. In the contest in which the

¹ Fifth hypothesis: αἱ πρῶται Νεφέλαι ἐβιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου.

This statement is amply confirmed by other testimony.

Clouds was concerned, Cratinus with the *Πυρίνη* (*Wine-Bottle*) won the first prize (see on Eq. 526 f.), Amipsias with the *Κόννος* (cf. § 10) the second, and Aristophanes received the third. The success of his earlier plays, among which the *Acharnians* and the *Knights* (the latter performed in Feb., 424) gained the first prize, had awakened greater hopes in the poet, especially as he had bestowed much labor upon the *Clouds*, and regarded this comedy as one of his best. According to the fifth hypothesis, in the very next year (archonship of Aminias) he brought the play upon the stage again, but with no better success.¹ But this statement is evidently erroneous; that in the next year (422), in which the *Προάγων* and the *Wasps* of Aristophanes were acted, no repetition of the *Clouds* took place, is conceded by all. But it is equally evident that the piece which we possess is not in the shape in which it appeared in 423. This is shown plainly by its own parabasis (518-562), in which the poet complains at length of the misfortune of his ingenious play. The question arises whether other portions also have suffered material changes.

- 25 In the first place, it appears from the parabasis that when the poet wrote it, he intended not merely a revision for the reading public,² but a new performance, no matter whether this purpose was ever carried out or not; for he addresses not readers but spectators (518; cf. 535); he refers to the theatre (*ἐνθάδε*, 528), in which his first piece (*Δαιταλῆς*) received such applause, and in which, as he hopes when writing, the second *Clouds* will be more successful than the first; he also speaks only of rivals on the stage, not of rivals in the favor of the reading public. The objection to this argument, that the poet wished only to keep up the appearance of a piece intended for performance, and so speaks of *spectators* but means *readers*, would render the above-mentioned expressions very cold and insipid, and the allusion to the definite locality of the theatre (*ἐνθάδε*) would be almost unintelligible.

¹ Fifth hypothesis: αἱ δὲ δεύτεραι Νεφέλαι ἐπὶ Ἀμεινίου ἄρχοντος. And just before: ἀποτυχὼν δὲ πολὺ μᾶλλον καὶ ἐν τοῖς ἔπειτα οὐκ ἐτί τὴν διασκευὴν

εἰσήγαγεν. Cf. G. Hermann, 2d ed. Pref. pp. xiii. ff.

² As finally Götting also believes. Ber. der sächs. Ges. der Wiss. 1856, p. 17.

But if Aristophanes intended to bring the *Clouds* upon the stage 26 a second time, it may with justice be asked whether he would have dared to repeat it without any alterations except those in the parabasis.¹ The comedy had failed at its first performance; could the author expect that the same spectators who had rejected it (in this question no one will distinguish between the judges and the spectators) would now judge the piece more favorably merely because the poet pertinaciously extolled its beauty? Was it not certain rather that a justifiable disgust would arise at the fact that, in a matter in which he was interested, he regarded his own taste as more refined and less liable to error than the impartial judgment of the people? We know that Socrates was pronounced guilty by only a small majority, but that this majority grew to a very considerable one when in the face of the sentence passed he stuck tenaciously to *his* better judgment, and, even after his legal condemnation, still played the master over the judges. Is it not to be assumed that Aristophanes had been warned by previous occurrences, similar to this, not to forfeit for a long time the undoubted favor of the public by an arrogant resistance to its sovereign judgment, to say nothing of the fact that certainly no archon would have dared to give him a chorus, and a rich citizen would hardly have defrayed the costs of such a venture?

The view that the purpose was to repeat the play unchanged is not aided by the assumption that the author intended to have it performed the second time, not in the city theatre, but in some other, as for instance that of the Piræus.² The poet's pride would hardly have allowed him to seek reparation in the suburban town for a defeat suffered in the capital; nor would a small public have been good-natured enough to allow a condemned piece to be offered to them just if it was good enough for such an assemblage. The smaller, the more sensitive; Aristophanes certainly had no more prospect of subsequent recognition in a deme than in Athens.

¹ So Fritzsche, Quaest. Arist. I. 112, and Beer, Ueber die Zahl der Schauspieler bei Arist. p. 127, although the latter starts from a different assumption.

² Enger (Program of the Gymnasium at Ostrowo, 1853, pp. 17 ff.) assumes that the second performance actually took place at the Piræus.

27 In view of these facts we cannot see why he should have departed in so striking a manner from the custom which we know to have been universal,¹ that an unsuccessful play, which the author thought to have been unjustly condemned, should be offered a second time to the public only after a thorough revision. That he did not do so the sixth hypothesis testifies in the following remarkable account: τοῦτο ταῦτόν ἐστι τῷ προτέρῳ· διεσκέυασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιδάξαι μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο δι' ἣν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις· τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπέμπλεκται καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται· τὰ δὲ ὀλοσχεροῦς τῆς διασκευῆς τετύχηκεν.² αὐτίκα μὲν ἡ παράβασις τοῦ χοροῦ ἡμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ, καὶ τελευταῖον ὅπου καίεται ἡ διατριβὴ Σωκράτους. This statement bears an impress so definite and so entirely different from that of other, often very unreliable, remarks of the old commentators that, as far as its substance is concerned, we may assign its origin to ancient sources of the Alexandrine period. Absolute certainty cannot, indeed, be claimed for it, for we do not know whether it rests upon actual written tradition or upon deductions of Alexandrine scholars. At any rate it merits a close scrutiny.³

¹ Cf. Chamaeleon on Anaxandrides in Athen. IX. 374 AB; Beer, *ibid.* p. 128.

² So Bergk.

³ In the *Philologus* (1875, pp. 447 ff.) Fr. Ritter attempts to show that no copy of the first *Clouds* was ever seen in ancient times, even by the Alexandrine scholars, and that all the accounts of that play, even when they are traced to such men as Eratosthenes, rest entirely upon conjecture, sometimes correct and sometimes erroneous. He holds that Aristophanes in revising this comedy, which he regarded as his best, confined himself to the insertion of the parabasis and of the contest of the *λόγοι* (to which in a note Ritter adds 872-888 or 887 f.;

that the fragments quoted from the first *Clouds* are falsely ascribed to that play, and the variants of Diogenes Laertius at 412-417 (see notes on this passage) are intentional falsifications; and, therefore, that all the theories of recent scholars concerning the relations of the first to the second *Clouds* and concerning the present form of the latter are mere fallacies.

In the present edition care has been taken to make very little use either of the fragments or of the variants of Diogenes, and, as the above treatment will show, the authority of Alexandrine accounts is appealed to with reserve. Moreover, we may grant almost all the premises of Ritter, without admitting the correctness of his conclu-

The hypothesis asserts, in the first place, that the second *Clouds*, as to contents and purpose, agreed in the main with the first: that they are not, therefore, so entirely different dramas as the two *Thesmophoriazusae*, and other pieces which are identical only in their names.¹ Secondly, with regard to the revision undertaken by the poet, two kinds of alterations are distinguished, — the *διόρθωσις*, and the *διασκευή*. By *διόρθωσις*² is meant a slight improvement in individual words or verses, and by *διασκευή*, a radical change of whole passages of a work, in such a way, however, that the aim of the work remains undisturbed. Both kinds of alterations, according to the statement of this hypothesis, took place in the case of the *Clouds*. Slight improvements were undertaken in almost every part of the comedy: some things were omitted and some inserted, and many alterations were made in the arrangement (of individual verses?) and in the succession of persons. Some parts have undergone a more radical revision: for instance, the old parabasis (518–562) has been replaced by another, and the contest of the *λόγοι* and the closing scene where the house of Socrates is burnt, are new.

When the hypothesis names three leading scenes as having 28 undergone important changes, it is not to be inferred that there are

sions. For, although our inability to show that the Alexandrians were acquainted with the original play is not, as he assumes, a proof that they were not acquainted with it, still the conjectures of modern philologists concerning the revised play are entirely independent of the solution of that question. These conjectures, it is true, are to a considerable extent suggested by the sixth hypothesis and the views of the Alexandrians, but are not founded upon them. Substantially they rest solely upon the evident condition in which the play has come down to us, upon its internal incongruities, its gaps and singularities. If Eratosthenes, without any knowledge of the first *Clouds*, but basing his arguments upon

the present condition of the play, was able to confute the error of Callimachus (with reference to the parabasis) in a manner satisfactory to all capable of judging, we may follow the same course as far as we please, provided we keep within the bounds of logical method. Granted that the poet originally intended to change only two places (to which, however, Ritter himself afterward adds another small one), still he undoubtedly saw as he proceeded with the work that it was impossible to limit himself to that.

¹ Fritzsche, De fabulis ab Arist. retractatis, IV. 4. Enger, *ibid.* p. 10.

² Fritzsche, De fabulis ab Arist. retractatis, I. 8. Rem.

not other scenes that have been similarly changed. The very manner in which they are mentioned (*αἰρίκα*, for *example*) shows that only those were to be cited which would most conveniently serve as illustrations of the general assertion. Were these radical changes, then, completed? At the beginning of the hypothesis it is stated that the comedy was "partly revised," which may mean either that the revision, though completed, affected only a part of the play, or that the revision was begun but never brought to an end. The context must decide between the two meanings. Now the next sentence, — "as if (*i.e.* whence we see that) the poet had indeed intended to have the play performed over again, but for some reason or other did not do it," — suits only the second interpretation, that the alterations were never brought to completion; for we might indeed infer from a completed revision that it was undertaken with a view to re-performance, but not that it was given up from unknown causes. This last inference, on the contrary, is forced upon us if the conclusion was legitimately drawn from the shape and appearance of the piece, that a revision was commenced but never completed.

The author of this hypothesis, then, assumed two things: first, that the revision contemplated and begun by the poet was never finished; and secondly, that his intention to have a second performance was not carried out.

Now the view that a repetition of the *Clouds* not only did not take place, as the fifth hypothesis affirms (§ 24), the next year, but, at least in the city theatre, never took place at all, is supported not merely by the sixth hypothesis, but by the distinctly attested silence of the didascalie with regard to the second *Clouds*,¹ and also by the verdict of the Alexandrine scholar Eratosthenes, who expressly distinguishes between the *Clouds* that was performed and the revised *Clouds*,² and who certainly had at his command much better means of judging than we have; and finally, a second performance, no matter where, is rendered improbable by Plato's *Apology*, which always speaks of only one performance, whereas it could not have avoided mentioning the fact of a repetition which

¹ Schol. on 549.

² Schol. on 552.

would have contributed materially to the dissemination of the views contained in the piece.

Before we subject the other assumption of the hypothesis (that 29 the revision was left incomplete) to a closer scrutiny, it will be necessary to examine more minutely those parts of the comedy which are said to have been entirely rewritten.

The closing scene offers no means of determining the character of the *διασκευή*: it presents a simple and natural coherence in full harmony with the other parts of the comedy.

The parabasis, on the contrary, calls for a more careful investigation. As the comedy in its original form had failed, the poet could not, in a repetition of the play, offer exactly the same parabasis; so he composed a new one adapted to the changed circumstances, and the question now is whether he could retain any of the old one, and if so, how much. Those portions, at least, that have nothing to do with current events, the *ᾠδὴ* (563-574) and the *ἀντιᾠδὴ* (595-606), could remain unchanged: they may belong both to the old and to the new play. The parabasis proper (518-562) is new: it differs even in form from that of the first *Clouds*. This latter was composed in anapaestic tetrameters, while the new parabasis is in the Eupolidean verse. Moreover, it possesses the peculiarity that in it the poet speaks in the first person to the public concerning an entirely personal affair.¹ Fortunately it furnishes means of determining the time of its composition. Verse 553 makes mention of the *Maricas* of Eupolis, a comedy that was produced according to reliable testimony in the third year after the first *Clouds*, that is Ol. 89, 4, or 420 B.C. And the *Maricas* must have been performed some time before this allusion to it was made; for, in proof of the intolerable repetitions which the poet charges against his rivals, he says: "Eupolis was the first to satirize Hyperbolus in the *Maricas*; then Hermippus directed a play against Hyperbolus; and now all assail Hyperbolus." This part

¹ Götting, *ibid.*, draws from this the erroneous conclusion that the comedy was intended only to be read. In the parabasis of the *Peace* (754-770) the

first person is employed in connection with the third. Cf. also the parabasis of the *Ἀνδύρπος* (frag. 149) and of the *Βάνται* (Eupol. 82).

of the parabasis, therefore, must have been composed at least as late as 419 B.C.¹

- 30 The epirrhema (575-594), on the contrary, belongs to another time. The poet laments the folly of his fellow-citizens, who, despite the most unfavorable omens, have chosen Cleon general. "The clouds contracted their brows; lightning flashed and thunder rolled; sun and moon became invisible and refused to shine again if Cleon was to be general: still you chose him. If you will escape the evil consequences, one thing must be done: bring the fellow to trial and punish him; then all may turn out well." Now it is evident that Cleon must still have been alive when this part of the parabasis was written; and since he fell in the battle of Amphipolis, the epirrhema must have been composed before the date of that battle, that is, before April, 422 B.C. Hence it could have belonged to the first *Clouds*, and would in that case have referred to Cleon's expedition to Pylus. But this occurred in 425; and because of the unmerited good fortune that befell him on that occasion the poet had already severely ridiculed the all-powerful demagogue in the *Knights*. A second, merely incidental allusion to this event in the first *Clouds* is in itself improbable, especially as this play was acted nearly two years after the capture of Sphacteria; but the manner of the allusion renders it still more improbable. The natural phenomena which, according to the epirrhema, attended Cleon's election, give no clue. The eclipses of the sun and moon that occurred during that period do not synchronize with the more important events of Cleon's life; and, as the poet mentions signs from sun and moon together, we may infer that it was only an unusual storm or dense cloud by which day was rendered like night. Other sources, however, give no information of anything of the sort, either before the expedition to Pylus, or before the battle of Amphipolis. But the matter is cleared of doubt by the fact that the expedition to Pylus had an unexpectedly fortunate issue:²

¹ G. Hermann, *ibid.* p. xxvii. Ol. 91, 1 might be fixed as the latest limit, if what Meineke, *Hist. crit. comicor. Graec.* p. 193, regards as probable were an established fact,

that in this year (416-415) Hyperbolus was banished by ostracism.

² Although Cleon was not a regularly appointed general on the occasion of the capture of Sphacteria, but

after the capture of the Spartans it would not have been possible to look upon any celestial or meteorological phenomena as evil omens. Had Aristophanes desired to characterize that first military exploit of Cleon's as an instance of unexpected divine mercy which guided the most foolish measures to a happy issue, he would at the end have given his satire a very different turn, thus: "From the whole transaction you can see that only the favor of the gods rescues you from self-incurred dangers; for whilst your folly merited the severest calamity, you have, surely not through Cleon's merit, gained a brilliant victory. So choose more prudently in the future." But what does he actually say? "Your folly is evident and has become proverbial; but how you may yet enjoy the favor and mercy of the gods, I will show you. Bring Cleon to trial for bribery and fraud: then his election will yet prove advantageous to you." Aristophanes would have been laughed to scorn if he had attempted to show that the condemnation and removal of Cleon was the only good that could result from the Pylian expedition, since the success of the undertaking was so great that the people would willingly have overlooked irregularities (which were not rare at Athens) even if Cleon had been guilty of any on this occasion. On the contrary, it is evident that an advantage of the sort proposed by Aristophanes could be derived only in case of an undertaking not yet entered upon, or one unhappily ended. The folly laid to the charge of the Athenians consists in the fact that, although the capture of Sphacteria was due, not to the ability of Cleon, but to the undeserved and extraordinary favor of circumstances, they had, nevertheless, allowed themselves to be persuaded to elect the same worthless man a second time to the generalship, in spite of such unfavorable omens. Hence the passage must refer to Cleon's second tenure of the generalship,—his expedition to Amphipolis against the greatly superior Brasidas; and as 591 ff. assume that he is still alive, the epirrhema must have been composed in the period between his second election and his death,—in any case before April, 422, and so *before* the composition of the

was only temporarily substituted for Nicias at the request of the latter, still it is proper to speak of him as

commanding general during the expedition.

parabasis proper, and after the performance of the first *Clouds*. The same conclusion was reached already by the author of a remark which is found in the scholia on 591.¹ It would seem that the poet,—and this explains the erroneous statement of the fifth hypothesis, that the second *Clouds* was acted in the year of Amynias (422),—really intended to repeat his play at once, in the year after its defeat. He did not carry out his purpose; but, while he was producing new comedies in large numbers, he still continued to work on his favorite play (at least as late as 419), until he entirely gave up the plan of reproducing it.

31 And what were probably his reasons for giving it up?

The sixth hypothesis mentions, among the entirely rewritten portions of the comedy, the contest of the δίκαιος λόγος and the ἄδικος λόγος. Hence this must either have been wanting, or else have been in a materially different form, in the first *Clouds*. Now, we have a general, but still very valuable, statement of the contents of the first *Clouds*, made by a younger contemporary of the poet,—the statement of Plato in the *Apology*. Socrates there distinguishes between two kinds of accusers,—those who have slandered him before the people for a long time, and those who now have brought the formal accusation against him. Among the former he counts Aristophanes with his *Clouds* (18 B C D). The substance of the charges of the poet he presents in the shape of a formal accusation (19 B C): “Socrates violates the laws and spends his time in investigating things subterrene and celestial, and in making the worse appear the better reason and instructing others in the same. And accordingly,” he continues, addressing the judges, “you have yourselves seen in the comedy of Aristophanes one Socrates, borne aloft in a basket, asserting that he was walking the air, and uttering much nonsense about things of which I know nothing at all.” From this charge of his earlier accusers he distinguishes clearly that of Anytus, Meletus, and Lycon, which he thus formulates (24 B): “Socrates violates the

¹ Schol. Ald. on 591: δῆλον οὖν εἶναι κατὰ πολλοὺς τοὺς χρόνους διεσκεύασε τὸ δράμα· καὶ ταῦτα μὲν οὐ πολλὰ ὅσπερον· ἐν οἷς δὲ Εὐπόλιδος

μέμνηται, πολλὰ. Cf. Fritzsche (De fab. ab Arist. retract. II. 6), who regards the conclusion as erroneous.

laws *by corrupting the youth*, and by not believing in the gods the state believes in, but in other new divinities."

Whoever is acquainted with the *Clouds* as we have it, cannot 32 fail to see that half of the accusation of Anytus suits also the comedy of Aristophanes. For the corruption of the young by Socrates could not be portrayed in stronger colors than is done in the representation of Phidippides, who learns through the contest of the two λόγοι, and at once puts into practice, the principles of the new era, — contempt for all that is holy, the overthrow of every obstacle to license and egotism, the elevation of the commonest selfishness to the sole rule of action. We cannot see wherein lies the characteristic difference between the charges of the comedy and those of Anytus, unless in the first *Clouds* this part, containing the corruption of the youth by Socrates, was wanting. It seems, therefore, that the first *Clouds* did not contain the contest of the λόγοι; and we may further assume that Plato, when he wrote the *Apology*, was not yet acquainted with the second *Clouds*;* otherwise, in the refutation of the actual indictment, he would have alluded to the charge of corrupting the youth as being already old, and traceable to the second *Clouds*.

The certainty of this conclusion seems to be shaken by the circumstance that also the disbelief in the gods recognized by the state and the introduction of new ones are mentioned only in the indictment of Anytus, whereas in the *Clouds* Zeus is represented as being dethroned and supplanted by the "aetherial vortex," and along with this new chief a whole troop of new divinities is introduced. Or can we assume that these passages also were wanting in the first comedy? Impossible; for they are so connected and interwoven with the parts containing the imputed Socratic doctrine of things celestial, that they cannot be separated from them.

But in the indictment of Anytus, by "contempt of the recognized gods and the introduction of new ones," is meant something quite different from these harmless jests about the dethronement of Zeus and about the aetherial vortex. That such jests were not dangerous is shown by the *Birds* of Aristophanes. The further progress of the *Apology* (31 D) shows plainly that in the year 399 B.C. something altogether different was meant by the religious

innovations laid to the charge of Socrates; namely, the claim that he stood in an entirely peculiar relation to and connexion with the deity, and possessed a δαιμόνιον of his own (*cf.* § 12) which gave him private advice when he was in a dangerous situation. That is what the indictment meant by new gods, and about that nothing was said either in the first or in the second *Clouds*.

- 33 But these are not the only considerations that lead to the conclusion that the contest of the λόγοι was wanting in the first *Clouds*.¹ In the new parabasis, the poet, while lamenting the misfortune of the first *Clouds*, expresses the hope that it will go better with the second. "For, ever since in this place (ἐνθάδε) Σώφρων and Καταπύγων, the leading characters of the Δαιταλῆς, my first comedy, which I, nevertheless, had to expose and leave to another poet as his offspring, as I was still a virgin and durst not bring forth, were so favorably received — ever since that time I have been sure of the impartiality and justness of your judgment. Now, therefore, (νῦν οὖν, 534) comes *this* comedy (the second *Clouds*) after the manner of the Aeschylean Electra, to see whether she will not again find as discerning spectators as were those who witnessed the Δαιταλῆς. For, if she beholds her brother's lock of hair, she will recognize it." The poet means to say: "Inasmuch as the Δαιταλῆς won the favor of the public, I hope for a victory for the second *Clouds*, although the first was defeated." But why does he base this hope upon the success of the Δαιταλῆς, which, after all, only won the *second* prize; and why does he not rather name the *Acharnians* and the *Knights*, which had won the *first* prize? Why does he not mention what must have especially consoled him after the defeat of the first *Clouds*, — the double victory of his Προάγων with the first prize and the *Wasps* with the second prize in the year 422, and the victory of his *Peace* with the second prize in 421?

The solution is this. The two comedies compared to Orestes and Electra are the Δαιταλῆς and the new *Clouds*. The family resemblance is the similarity of the contents; both of them treated

¹ Köchly, Akademische Vorträge und Reden (Zürich, 1859), pp. 418 ff.

The presentation here given does not wholly agree with his in details.

at length the old and the new culture. The *Δαιταλῆς* was the poet's child, brought up, like Orestes, among foreigners; not himself, but a friend, Philonides, produced the play in his own name, which at that time was better known to the Athenian public and offered a greater guaranty of success.¹ The public had "taken the child under their faithful protection and tender care" (532) in helping it by applause to the second prize. Now, therefore, comes the new comedy of the *Clouds* as the sister of the *Δαιταλῆς*, to see whether she will find spectators so discerning; for in the applause bestowed upon her this time she will recognize her brother's look, the same discernment which once judged the *Δαιταλῆς* so favorably.

If this explanation is correct, the second *Clouds*, according to the poet himself, is distinguished from the first by the passage in which it resembles the *Δαιταλῆς*, that is, by the contest between the two *λόγοι*. For, when the poet expresses the hope that this part will help the *Clouds* to gain the victory, as a similar passage once helped the *Δαιταλῆς*, there is no sense in the utterance unless the passage has been inserted in the new *Clouds* and was not in the original, unsuccessful play.

And, in fact, Phidippides is received and taught upon a basis 34 entirely different from that on which Strepsiades was instructed. Petersen² has already referred to the fact that, whilst the old man is admitted only after he has promised silence and has been subjected to all sorts of ceremonies borrowed from the Orphic Pythagoreans,³ nothing at all is said of such things when Phidippides is admitted. On the contrary, for a good fee, as was usual with the sophists, he enters without further formalities. It may be said that the repetition would have been tiresome: the hocus-pocus at the beginning has done its service and is now, properly enough, consigned to the lumber-room. True; if there did not remain without explanation other quite distinct contradictions between that very contest of the *λόγοι* and the early part of the comedy. For what explanation can be offered of the fact that Strepsiades is exhorted by the chorus (415 ff.) to adopt a frugal, abstemious,

¹ Th. Kock, *De Philonide et Callistrato*, p. 20 f.

Wissensch. und Literat. 1852, p. 1112.

² See 140, 143, 254 ff., 497. Cf. also

³ *Allgemeine Monatsschrift für* 633, 727, 735.

comfortless mode of life, if he will devote himself to philosophy,—that Phidippides ridicules the Socratists as barefooted strangers to modern culture,—that even Strepsiades, on his return from the thinking-shop, after he has become acquainted with them, describes them as wretched beggars, who neither cut their hair, nor anoint, nor bathe; whereas the *ἄδικος λόγος*, in direct opposition to these principles, not only zealously defends warm baths against the *δίκαιος λόγος* (1044–1054), who here, contrary to expectation, stands entirely on the side of the Socratists (991), but also urges the youth (1071–1076) to surrender himself to all the “noble passions,” which stand in strong contrast with the habits of a Chaerephon and a Socrates as described in the first part of the comedy? That the poet, whose creative genius produces its work at a single effort as it were, should not have observed or avoided such inconsistencies, is incredible. And if Phidippides knew the Socratists as people who had among them a pleader so indulgent towards human weakness (and that would have spread soon enough among the young), would he not have eagerly complied with the very first request of his father?

The contrast between Socrates in the first part and the *ἄδικος λόγος* in the second goes still further. Socrates recognizes only new gods; the *ἄδικος λόγος* makes good use of the old gods and the traditional mythology (1063 ff., 1080). Socrates is a meteorological speculator, who, in order to be nearer the objects of his investigation, pursues his studies in a suspended basket,—who, as an astronomical romanticist, lifts himself above the every-day world's range of vision to contemplate the path of sun and moon,—who has found the key to the inexplicable wonders of nature,—who even extends his investigations with restless zeal to recently discovered fields, to grammar, orthoepy, and other abstract things of the sort. How immeasurably far removed is this restless, though absurd and superficial thirst for knowledge from the spiritless, prosaic materialism of the *ἄδικος λόγος*, who proposes, like Protagoras in Plato,¹

¹ Protag. 318 E: τὰς γὰρ τέχνας αὐτοὺς πεφευγότες ἔκοντας πάλιν αὐτὸν ἔχοντες ἐμβάλλουσιν (the other sophists) εἰς τέχνας, λογισμούς τε καὶ ἀστρονομίαν

καὶ γεωμετρίαν καὶ μουσικὴν διδάσκοντες· παρὰ δ' ἐμὲ ἀφικόμενος μαθήσεται οὐ περὶ ἄλλου τοῦ ἢ περὶ οὗ ἡ κεῖ.

to make the life of the young easy and free from trouble, as they would have it, and to teach them nothing but to indulge recklessly their appetites and passions without regard for law and morality. What cares he for flea's leap and gnat's entrail? He would laugh if meteorological science and such things were demanded of him. In fact, it would have been difficult for the Socrates of the first part of the play to give the instruction expected of him in the manner of this pleader; and probably for this reason Aristophanes kept the old pedant silent in the second part, whereby, indeed, the unity of the piece, the whole tone and character of which demanded him as chief person, is considerably marred.

In view of this undeniable difference in the situation as presented in the two parts, we may venture to assert that Aristophanes would have continued the revision further before offering the play a second time to the public. Thus the second statement of the sixth hypothesis is sustained, — that the revision was not brought to completion. The poet finally gave it up because he saw that, after the introduction of an entirely new idea into the old *Clouds*, he could do nothing short of rewriting the whole play.

The incompleteness of the drama as we have it is, in several 35 special places, still more unmistakable. No great importance will be attached to the view that the poet, after the death of Cleon, would have changed the epirrhema which refers to him as still alive, if a second performance had actually taken place.¹ But the fact that a choric ode is wanting just before the contest of the λόγοι (889) is recognized by ancient and modern commentators, and is beyond all doubt. The scholiasts observe that the superscription XOΠOΣ is retained in their copies, but that the choric ode is not there; and so it is at the present day in the Ravenna Ms., which has XOΠOΣ, and in a Cambridge Ms., which has XOΠOY. The accidental omission of the ode — through carelessness, for instance, on the part of copyists — would indeed be possible; but it is not probable, since the superscription is retained. The poet seems never to have written it. Likewise after the defeat of the δίκαιος λόγος (1104) a choric ode is absolutely required; but there even the

¹ G. Herm. *ibid.* p. xxvii.

superscription is wanting. The incompleteness of the strophe (700–706), which is two verses shorter than the antistrophe (804–813), seems less important, as the omission of two lines is not a rare phenomenon even in otherwise complete works.

- 36 As in these instances there are gaps, so in other places we find portions of both editions side by side. Let us first examine 89–120.¹ Strepsiades wishes to persuade his son to study with the Socratists. He shows him their house and says: “Men dwell there who convince you by argument that the sky is an oven (*πνιγέως*)² that encloses us around about, and we men are the coals. These teach one—if one gives them money—to carry a point, be it right or wrong.” “And who are they?” asks Phidippides. The old man does not know the name exactly; but when he designates them as “minute ponderers,” the youth knows at once that Socrates and his companions are meant, and, in spite of all his father’s persuasion, protests that he will not for any consideration have anything to do with them. So far the scene is perfectly coherent and consistent, and we expect immediately on the part of the father a resolution that shall somehow or other bring the matter to an end. But instead of this the scene begins over again: a pressing request of the father that the son should go to the Socratists (110); thereupon the question of the son, what he is to learn there, as if he had not just been told; and hereupon a totally different statement: “They say the two *arguments* (*λόγοι*) dwell there, the stronger, whatever it may be, and the weaker. One of the two, they tell me, the weaker, always prevails in disputation, even when it has the wrong side. If now you learn the unjust argument, my son, I shall never pay a farthing of the debts I have incurred on your account.” Once more Phidippides refuses, and now at last comes the threat of the father that he will keep neither the son nor his horses. It is easy to recognize the two editions. The verses up to 94 are common to both. Then follows in the first *Clouds* an account of the substance of instruction imparted at the school,—an account which

¹ Cf. Teuffel, *Philolog.* VII. p. 343; Köchly, *ibid.* p. 423.

² Some scholars hold that the *πνιγέως* was a sort of hemispherical fire-cover.

agrees very well with the Socrates of the first part. It is meteorological lore, and a little elocution so as to prevail in every law-suit. That was unsuitable for the second *Clouds*, in which meteorology was a superfluity, nay, a hindrance, and the contest of the λόγοι had to be inserted. Hence, in the revision the "sky as an oven" (110–120) is removed, and in its place a description is given of the two speakers (λόγοι) who are to appear later.

A similar case presents itself in 412 ff.¹ After Strepsiades has 37 comprehended the physical explanation of lightning, the Clouds, now sure of him, address him with high-sounding words of great promise: "Thou, O man, who desirest [but he had expressed no desire] of us high wisdom (knowledge of nature, etc.)—how happy wilt thou become among the Athenians if thou hast memory, and meditative powers, and endurance in thy soul, and carest nought for hardships and privations, but only pursuest the noble end of prevailing in the assembly, in council, and in court." For the old man that is a brilliant prospect: he promises to do what lies in his power: for such blessings he would allow himself to be used as an anvil. Thereupon Socrates asks if he is now prepared to recognize as gods, only Chaos, the Clouds, and the Tongue. Of course he is: the rest he will not so much as greet on the street. In view of this assurance the chorus, which has just promised him full realization of his wishes, now very strangely requests him to state what it is he desires! It is only a trifle: *in speaking*—nothing now about high wisdom—to beat all the Hellenes ten miles. The chorus promises him this time much less than it had promised before when nothing had been asked: Strepsiades shall henceforth carry more great measures before the popular assembly than all other orators. But suddenly he is very moderate in his aspirations: just after going into ecstasies over the great promises of the goddesses, he now declines this smaller offer. "No 'great measures' for me, for that is not what I want; all I desire is to learn to distort justice and evade my creditors." Here again a mixture of the original play with the revision is unmistakable. Verses 412–422 suit exactly for the first *Clouds* in which Socrates

¹ Fritzsche, *De fab. retr.* III. 6. Cf. 664 ff., who arrives at a somewhat different result. also Bücheler, *Neue Jahrb.* 1861, pp.

was everywhere the chief character, and his instructions were elaborated more at length. But after the introduction of the λόγοι the poet saw that the exhortation to a life of self-denial would be in direct conflict with the teachings of the ἀδικος λόγος, and so he inserted the other passage (427-434) as being better adapted to the new *Clouds*. This portion of the play must originally have been so arranged that after 411 came 423-426, then in the old *Clouds* 412-422, and in the new 427-434, then in both 435 ff., thus:

	411	
423	—	426
I		II
412-422		427-434
435 ff. ¹		

- 38 Want of congruity is quite evident also in 195 ff.² At the request of Strepsiades the talkative pupil has opened the thinking-shop; the interior has become visible. In the foreground sit industrious students variously occupied: in the background floats the master upon a seat high in the air. The astonished Strepsiades learns from the ready cicerone that those who are in a stooping posture are investigating the things under the earth, whilst their upturned rumps are prosecuting astronomy. "But go in," says the guide to the other pupils, "lest he find us here." "Not yet," cries Strepsiades deprecatingly; "let them remain till I tell them a little affair of mine." "Quite impossible," is the answer; "they dare not remain in the open air." Thereupon the old man observes a strange-looking instrument, and on inquiring what it is gets the answer "Astronomy." Here there is much to surprise us. The pupils are within, and yet they are to go in. Socrates is in the same locality with them, and from his hanging-basket can survey everything, and yet they fear that he may come upon them. The young people are in the house, and yet it is feared that they are remaining

¹ In 435 the first *Clouds* probably had καίτοι . . . ἐπιθυμείς or καίπερ ἐπιθυμῶν for οὐ γὰρ . . . ἐπιθυμείς. Bücheler (Neue Jahrb. 1861, p. 665) concludes from the variants of 412-419 in Diog.

L. (see the App.) that originally this address was not addressed to Strepsiades, but to Socrates.

² Köchly, *ibid.* p. 423.

too long in the open air. And the "little affair" of Strepsiades remains a riddle to pupils and to spectators alike. It is evident that 195-199 assume a totally different situation, in which the students first come out of the house,¹ and afterwards Socrates approaches. In the first *Clouds* the scene with the pupils must have been allowed more space, in which it is certain that Chaerephon played an important part,² and Euripides (as has been repeatedly remarked) was called by name and exhibited according to the following extant verses of the first *Clouds*:

Εὐριπίδης δ' ὁ τὰς τραγῳδίας ποιῶν
τὰς περιλαλοῦσας οὗτός ἐστι τὰς σοφάς.³

In the second *Clouds* it was necessary to curtail this scene considerably. Verses 195-199 and 201 belonged to the first *Clouds*.⁴

In other places we can readily detect the omission of verses 39 which were appropriate in the first *Clouds*, but seemed less suitable in the second. In 489 ff. Socrates subjects Strepsiades to a preliminary examination, and, among other things, tries to ascertain what preparation he brings for questions of natural science. He bids him quickly seize a meteorological problem that is to be cast before him. But after a poor witticism of the old pupil, he lets the matter drop. Now this would be endurable, — although it is not the proper thing for a poet uselessly to throw away a motive suggested by himself, — if only Strepsiades did not afterwards show himself to be so wonderfully versed in such matters. Against Pasion, one of his creditors, he brings to bear his acquired grammatical learning (1251; cf. 670 ff.), whilst another creditor is disposed of by the aid of his attainments in physical

¹ Consequently a motive had to be found for sending them back into the house.

² Fritzsche, Quaest. Aristoph. I. p. 164; De fab. ab Ar. retract. I. 20.

³ Teuffel (Rhein. Mus. X. p. 227), Fritzsche (De fab. retr. V. 7), and others favor changing these verses. Many consider them a fragment of Teleclides.

⁴ In the second *Clouds*, then, the order intended would be: 194, 200,

202. Verse 201 is striking on account of its brevity; for Strepsiades, who everywhere seeks exact information and has γεωμετρία minutely explained to him, would surely not have been satisfied with the answer ἀστρονομία μὲν αὐτῇ. There is no doubt that in the original play ἀστρονομία and other matters received a further development, which was replaced in the revised play by the short jest 193 f.

science. He propounds the delicate question whether Zeus always causes new water to descend as rain, or the sun draws the water up from the earth (1279 ff.) ; and when the astonished capitalist is willing to let him off with payment of the interest, he proves to him that it is immoral to exact interest, by the analogy of the sea which is not made larger by rivers flowing into it. This ingenious and original idea cannot belong to the stupid peasant that is dismissed on account of his incapacity. The analogy of the application of *acquired* grammatical knowledge leads to the conclusion that the physical deduction also is a result of his previous instruction. This instruction would be perfectly in place after 490. Everywhere in the second *Clouds* the jests relating to physics appear to be abbreviated or suppressed in order to make room for the development of the new idea of the contest of the λόγοι.¹

- 40 The two passages which respectively precede and follow the contest demand a special consideration.² It has already been remarked (§ 35) that the incompleteness of the revision is indicated by the absence of choric odes in these two places. The want of these odes renders the performance of the play impossible in the Greek theatre, which had but three actors for all the rôles ; for neither at 888, where Socrates and Strepsiades must be transformed into the pleaders, nor at 1104, where the masks of the pleaders must be exchanged for those of Socrates and Strepsiades, is there time allowed to make the necessary changes. And in addition to this there are serious difficulties at both places. Verse 883 is exactly like 113, and where it occurs the second time it is rather striking, as Strepsiades has been in the house of Socrates for some time. Verse 884 is wanting in all the old editions ; it seems to be formed from 901, and stands in this same form as a scholium on 883. It has frequently been pronounced spurious, and can hardly be Aristophanean. The next verse (885) also has been bracketed by Bergk in his second edition as not being genuine, and Köchly regards the whole passage (884–888) as spurious. The contest of the λόγοι follows, which, according to the words of

¹ So Bücheler (Neue Jahrb. 1861, p. 670 f.), who further compares 828 with 380, and 847 with 666.

² Cf. Fritzsche, De fab. retr. I. 11 ff. ; Teuffel, Philol. VII. pp. 333 ff. ; Köchly, *ibid.* p. 420.

the chorus (935-938), has no other object than to enable Phidippides to decide from which of the λόγοι he will receive instruction. After the contest is ended and the ἄδικος λόγος is victorious, Socrates again asks Strepsiades (who, however, according to 887¹ cannot be present and has already in 882 and 887 f. given the master unlimited power in the premises) whether he will entrust the youth to him; and the old man repeats his request that Socrates should train him well, — one cheek for the management of small suits, and the other for greater affairs of state. This entirely unexpected appearance of Strepsiades, who had evidently withdrawn (887 f.), and could not possibly know when the contest was ended, is totally incomprehensible in view of the poet's well-known fertility in the invention of motives. Equally surprising is the fact that, whilst according to 938 the *son* is to decide whose instructions he will receive, still the *father* is here once more asked, although he has long since expressed himself in the most distinct manner (877, 882).

These contradictions are not reconciled by assuming that the first words of 887 (ἐγὼ δ' ἀπέρομαι) were uttered by Socrates, and that after the master's withdrawal Strepsiades with his son witnessed the contest of the λόγοι, and that at the end of the contest not Socrates but the unjust pleader asked the father if he would entrust his son to him.² For, although the clause ἐγὼ δ' ἀπέρομαι does indeed suit Socrates better, still Strepsiades cannot have been present at the contest, for the speakers address themselves solely to Phidippides,³ recognizing the presence of no one else. But if Strepsiades also had been an auditor, the contest would have been directed to convincing *him* and not Phidippides, since (also according to 1105) the father has to determine what is to be done with the son. But the old man had really given full instructions long before, and Phidippides's position at the contest is quite independent (938). So the scene after the contest is totally unintelligible.

¹ The Mss. give the whole verse to Strepsiades. See the App.

² According to this assumption 1105 and 1111 would belong to the ἄδικος. Beer, *ibid.* p. 114 ff.

³ Cf. 932, 990 ff., 1000, 1002 ff., 1043 f., 1071 ff., 1076 ff., 929, 980, 938.

41 These considerations justify the assumption that even at an early day some confusion occurred here, likewise connected with the incompleteness of the revision of the comedy. According to 938 the contest ought to be followed by a decision on the part of Phidippides and by some slight hint with regard to his further instruction, since an elaborate presentation of it would, on the one hand, have transcended the scope and object of the play, and, on the other, could hardly have sustained the interest excited by the lively portrayal of the old and the new styles of education. A conversation between Socrates and Strepsiades, on the contrary, such as that contained in 1105 ff., would be appropriate only *before* the contest. Accordingly a part of the passage 1105–1114 is to be suppressed, and the rest, perhaps, to be distributed after 881 as follows: 882, 1107, 1108, 1109, 1110, 886, 887 (the first half of which belongs to Socrates), 888, 1111, 1112 (which belongs to Phidippides), 1113, 1114. The poet had completed only the contest of the λόγος for the second *Clouds*; but the choric introduction to it, and the conclusion, he had temporarily omitted as being unimportant and easy to add. In this condition the piece was left; and whoever prepared the revised play for publication, desiring to remove the abruptness of the termination, and seeing that some indication of the further instruction of Phidippides was necessary, took out a part of the scene as it is tentatively arranged above, and inserted it after the contest scene as a stop-gap. Then, as a compensation, he repeated 113 after 882, and composed the two verses 884, 885, and (in the part inserted after 1104) 1105, 1106, which seemed necessary in order to connect the portion removed to this place with what precedes.¹

42 After the scene in which the son is entrusted to the training of Socrates, Strepsiades cannot return until he comes for his son upon the completion of his instruction, which happens 1131 ff.² That a choric ode ought to be inserted between this scene and the contest, has already been remarked (§ 35). This ode would have expressed the judgment of the *Clouds* concerning the result of the contest. But since the catastrophe of the drama begins with

¹ Similarly also Götting, *ibid.* p. 29 f.

² Fritzsche, *De fab. retr.* I. 11.

the return of Phidippides to his father's house, it is probable that the poet intended to add to this ode a second parabasis, shortened, of course, as was usually the case. But this was never done. The epirrhema which comes after the contest of the λόγοι in our play (1115-1130), and which speaks in a light, playful manner of the victory hoped for by the poet, must be assigned to the first *Clouds*, since the second owes its origin to a defeat. But it is very probable that also in the first *Clouds*, it stood where it is in the second, and *not* in the first parabasis as some assume, just as the address to the judges in the *Birds* (1101 ff.) belongs to the second parabasis, and in the *Ecclesiazusae* (which has no parabasis) to the closing scene (1154 ff.).¹

It seems possible to establish so far the nature of the revision 43 and its incompleteness. We should be compelled to go further if the view of Köchly,² that in the first *Clouds* Phidippides was not instructed by Socrates at all, could be regarded as anything more than a mere conjecture. That this view is very plausible cannot be denied. For it certainly is difficult to explain the incongruity, when Strepsiades is sent home as being stupid and inept, and must send his son in his stead, and then manages to baffle the troublesome creditors so admirably that in this scene we can neither comprehend how he could previously have deserved dismissal, nor wherein a man so apt in every situation should need the aid of his son. Accordingly in the first *Clouds* Strepsiades himself appears to have learned the ἥττων λόγος with great success, and to have personally instructed Phidippides in the same;³ and then, unaided, to have rid himself of his troublesome creditors, but soon afterward obtained through his son a taste of the fruits

¹ Fritzsche calls attention to the similarity of the passage in the *Birds* alluded to above. Quaest. Arist. I. p. 189; De fab. retr. I. 15.

² *Ibid.* p. 425 f.

³ No great importance is to be attributed to the three passages cited by Köchly (pp. 426 and 429) to support his view. The word σοφιστής, by which the old man is designated 1309,

can also mean an admirer of the new wisdom. The declaration of Phidippides that Strepsiades himself aroused him from his previous dulness (1403), does not necessarily refer to actual instruction received from his father, but is perfectly in place if the father was the *auctor consilii*. Finally, ἐδίδαξεν (1338) generally means: *I had (him) taught*.

of his quack-wisdom. In the second *Clouds*, on the contrary, if the revision were complete, it would fall to Phidippides to dispose of Pasion and Amynias. In the unfinished play that we possess the duality of this part of the plot is also in other ways recognizable; Strepsiades at one moment gives great hopes by his clever and original ideas, at another he is so dull and stupid, — or rather his teacher finds such fault with him, — that we do not recognize in him the expert sophist (1309) of the fifth episode. Similarly the promises of the chorus and of Socrates in many places are so positive and confident, that one feels compelled to assume that the master can make an orator even of the incompetent pupil (876); whereas again Strepsiades is dismissed, not because he has fallen short in diligence and attentiveness (which he promises though they are hardly even demanded of him), but because of incapacity.¹

- 44 The consequences of this view would be very far reaching; but as it is not supported by any ancient testimony, it seems unadvisable to pursue it further. Yet it is necessary to examine closely another part of the comedy, which indeed seems to have been placed for the first time in its true light by Köchly's hypothesis. The part in question consists of the two scenes which respectively precede and follow the first parabasis. The chorus in anapaestic tetrameters (476 f.) exhorts Socrates to enter upon work with his pupil, to begin the elementary instruction (*προδιδάσκειν*: see note on text), and to institute a short preliminary examination. Such a summons in two anapaestic or iambic tetrameters elsewhere

¹ Apart from the fifth episode the capacity of Strepsiades seems quite satisfactory in the entire scene where he learns the powers of the air and the omnipotence of the clouds. The new wisdom startles him; but he shows perfect mastery over all that is propounded or exacted. This is the case also in the scene (746-774) where the subject is what he wishes to learn; and even his inappropriate answers and objections (481, 488 f., 491, 643,

645, 654, etc.) result not so much from want of capacity as from dissatisfaction (648, 656, 660) at the circuitous route which he is required to pursue. Cf. further 129, 183, 260, 412 ff., 431, 488, 435, 501-503. The charge of forgetfulness which is made against him (with reference to 414?) is not further justified (630), and is at last forced in by main strength (785). Then for the first time comes the substantiation of the charge.

usually introduces an important scene,¹ whereas in the present instance nineteen verses of the most heterogeneous contents follow, — a preliminary examination in entirely isolated subjects, merely touching upon them without any development. After a comparatively extended introduction (478–480), Socrates seeks to ascertain whether the old man has memory: in reply to the question asked for this purpose comes an answer which is no answer (482–485). Socrates passes at once to another theme, — the oratorical gifts of the pupil; and the subject is treated in so surprising a manner that Meineke and others have assumed an interpolation. Again without arriving at any result, the examiner proceeds to a problem in physics, which is not so much as propounded (*cf.* § 39); but in the course of an aimless current of ideas, Socrates asks what Strepsiades would do if any one struck him, and after the emphatic answer that a lawsuit would soon follow, the pupil is found prepared for admission to the thinking-shop. As to really probing the pupil and testing his attainments and capacity (477), there is no intimation of such a thing; even the preliminary instruction does not come until after the parabasis. It is perhaps safe to venture the assertion that in this place the poet has struck out much with a view to the intended expansion of the second part of the play.

Then follows the parabasis, during the performance of which we 45 must imagine a part of the instruction to be in progress in doors. Then, in vexation at the failure of his instruction, Socrates rushes out of the house cursing like a heathen (627), but proposes to make one more attempt, and that by means of the studying-couch full of bed-bugs. One naturally expects to see it applied; but far from it: it is put aside, and now *begins* the instruction

¹ *Cf.* Equit. 761 f., to which 756–760 are to be added, as introduction to the contest between Cleon and the sausage-dealer, which continues to 835 and then from 843 to 940; Nub. 959 f. as introduction to 961–1024, and then 1034 f. to 1036–1104; 1351 f. to 1353–1452; Vesp. 546 f. to 548–635 and 648 f. to 650–759; Av. 460 f. to 462–538 and 548 f. to 550–625;

Lys. 484 f. to 486–538; 549 f. to 551–602 and 1108–1111 (here four tetrameters) to 1112–1188; Ran. 905 f. to 907–991 and 1004 f. to 1006–1098; Eccl. 581 f. to 583–709; Plut. 487 f. to 489–618. Av. 636 f. and Lys. 1072 f. are instances of pairs of tetrameters at the end of choric odes, not used as introductions to the scene following.

(636: ἀγε δὴ, τί βούλει πρῶτα νυνὶ μάθάνειν;), in which the master makes several systematic attempts to interest the old man in the doctrine of metres, rhythms, and gender of substantives (636–692). Not until after this lesson (which is given and received standing) does the couch with its bugs come into play. We have before us the beginnings of two different scenes, one of which (636–692 or 693) is complete and uninterrupted, whilst the other (627–635), being cut in two by the insertion of the first, is not resumed until 694 ff. This one has nothing to do with the studying-sofa: it embraces the preparatory course for instruction in oratory (cf. 476) and presents Strepsiades, impatient, indeed, and only pursuing his practical end without concern for scientific thoroughness, but still not characterized by the incapacity and dullness which afterwards lead to his dismissal. This scene would be appropriate if placed immediately after the preliminary examination (478–496), in which case we need not assume a continuation of the instruction behind the scenes. The other scene, on the contrary, presupposes such continuance of instruction, and that, too, unsuccessful; so that Socrates appears at 627 already resolved to send the old man home, and to some extent as a justification of this course proposes to subject him to one more test, which certainly cannot consist in the long and good-tempered grammatical instruction.

- 46 The studying-sofa is brought out. Strepsiades is to show whether he is capable of independent research. For this, total abstraction from the outer world, and the removal of every obstacle placed by the body in the way of mental activity, are necessary. Hence he must repose on the sofa, and the illusion of the sensuous perceptions must be avoided by covering up the entire body. But the procedure is again twofold.¹ After the old man has reluctantly stretched himself upon the couch, the chorus exhorts him to apply himself to reflexion, and to keep sweet sleep far from his eyes. This might almost be taken for irony; for Strepsiades with every sign of pain springs up from the couch: he cannot rest for the bugs. There follows a well connected kommos

¹ Cf. Beer, *ibid.* p. 130 f.; K. Fr. Fritzsche, *De fab. retr.* III. 3 ff.; Hermann, *Ges. Abhand.* p. 271 f.; Teuffel, *Philol.* VII. pp. 326 ff.

(707-722). Then Socrates approaches and asks Strepsiades if he is thinking. Certainly he is: the bugs furnish him food for thought. The master, rebuking his effeminacy, commands him to wrap himself up and think out a swindling idea. But no sooner has the pupil addressed himself to this task, than Socrates finds it necessary *for the first time* to see what the scholar is about. Nay, he conjectures in all seriousness that under such circumstances he *is asleep*. Then comes a repetition of the injunction to wrap himself up and speculate. Strepsiades asks him for a subject, which has just been given him (728 f.). Socrates too has forgotten this, and gives him free choice as to a subject; and when the old man replies with impatience that he has ten thousand times said what he wants, — to avoid paying interest (which is the subject suggested to him at 728, so that his vexation is incomprehensible), then comes the *third* command to wrap himself and ponder. This injunction so often repeated has its effect: Strepsiades's power of speculation develops with astonishing vigor. He has a brilliant swindling idea (747 ff.), which is closely connected with the instruction in physics that he has *not* received; and also by means of physics he devises a way of escaping a charge in which much money is at stake; but finally conceives the stupid idea of evading an approaching judicial sentence by committing suicide. And, just as no account is to be taken of the virtues of the just man when he has once erred, so Socrates becomes enraged to such a degree at this single instance of momentary weakness, that he refuses to give him any further instruction. It occurs to him that half an hour before he had pronounced the old man forgetful; and although now there is not the slightest trace of this defect, an examination upon the instruction already given is instituted, and the old man fails. With a short imprecation (789 f.) the master withdraws. In his helplessness the poor peasant turns to the Clouds for advice.¹ They advise him to send his son; and after Strepsiades has resolved upon this course and withdrawn, the entire scene is most appropriately terminated by

¹ If Socrates were still on the stage, or appeal to the Clouds to intercede Strepsiades would either address him, with the master in his behalf.

the chorus commenting to Socrates, who is not present — perhaps by voice of thunder so that he may hear within — upon the great advantages he enjoys as servant of the Clouds.

- 47 The mingling of two different conceptions is here evident. The scene following the kommos has a double beginning (723 and 731) and a double progress: in the one Strepsiades is kept awake by the bugs, in the other his sleepiness prevents him from meditating; in the one he has a definite task assigned him, in the other he is to select one himself. The one scene appears to form the continuation (though not immediate) of the instruction in grammar, presenting its further progress, in which, after a course of elementary instruction, — often interrupted, indeed, by the impatience of the old student, — practice in independent labor is introduced, which at first, it is true, is retarded by the pupil's sleepiness, but afterwards, when his interest is fully enlisted, turns out surprisingly well, so that even the teacher, sparing of praise as he is, cannot withhold his commendation (757, 773). The other scene is connected with the desperate outbreak of impatience which drove Socrates (627) out from the house. He expects nothing more of his scholar; the calamity growing out of the bugs intensifies his rage, and so he goes to work to bring about a rupture and to break off all further relations. According to this view the one scene would presuppose the success of the instruction, while the other would give the ground of its failure; the one would belong to the first *Clouds*, and the other to the second. But it should be observed that we must assume a lacuna in the first edition; for the end of the scene in which the instruction succeeds is wanting; but the choric ode (805–813), which in the present form of the comedy stands in the most unsuitable place, belongs to the first *Clouds*, in which Strepsiades, enraptured (*ἐνθουσιάζων*) and astounded at his acquired wisdom, rushed off to bring the master his well earned fee. The last turn of the ode, "Fortune is fickle," might even warrant the assumption that the beginning of the catastrophe immediately followed.¹

But the portion (636–692) that we have assigned to the first *Clouds*, and which so rudely interrupts the scene substituted for it

¹ Otherwise Teuffel and Bücheler. See on 455.

in the second, must nevertheless have belonged also to the second *Clouds*; for in the further progress of the play a passage (848 ff.) which, according to this view, would perfectly suit the revised play, refers expressly to this passage (663 ff.). So we come to the question how it was possible for such a confusion to occur immediately after the parabasis.

The parabasis, being a considerable interruption of the action ⁴⁸ proper, can of course be inserted only at an important turning point in the play. Under the assumption on which we are proceeding, there would be two such turning points in the first *Clouds*: the admittance of Strepsiades as pupil, and the completion of his instruction, which was followed by the catastrophe. Hence the first parabasis (of course not the present one) came after the originally much longer preliminary examination (478-496) and the resulting admission of the novice (497-509). After the parabasis came the elementary instruction (636-692), and when this proved too long for the old man, the exhortation to independent speculation (694 f.)¹ to which the chorus also urges him.² After the choric ode, during which Strepsiades meditates, Socrates makes an inspection to see how he is succeeding (731-744).³ This scene then was considerably longer and probably comprised also the instruction in the ἡττων λόγος. In the second *Clouds* this had to be changed. Here the instruction of the old man is of secondary importance, since it fails, and that of Phidippides is introduced. The first parabasis, therefore, must have been inserted after Strepsiades's course of study, and the instruction of Phidippides then filled the space between the first and the second parabasis. Consequently the poet abbreviated the preliminary examination and probably intended to connect with it the grammatical instruction (636-692). We should have to conceive the continuation as

¹ In the original play this was probably more detailed. Κατακλινεῖς δὲυρί did not need to be changed, as it is not necessary to refer it to the ἀσκάντης.

² 700-706 of the present play probably followed immediately after 695.

³ οἱμοιράλας (742) is intelligible without the bugs, and in view of 702 the

repetition of ἀπορῆς is perfectly natural. Our distribution agrees most nearly with Fritzsche's (De fab. retr. III.). Teuffel's presentation (*ibid.* pp. 328 ff.), approved by Köchly, seems rather artificial. Besides, 736 and 695 are not inconsistent with each other, for 695 is very indefinite.

going on within during the parabasis, so that after its termination the master, convinced of his pupil's incapacity, embraces the first opportunity to get rid of him.¹ Whoever arranged the comedy in its present form found the double scene after the parabasis in the author's own *Ms.*, and, since the unfinished state of the whole rendered a complete new edition impossible, he combined the two in such a way as seemed to give a passable coherence.

- 49 But how could so incomplete a drama be offered to the Athenian public?—The poet's intention was to revise his favorite play with a view to a new performance. With great zeal he took hold of the new thought that was to give a fresh impulse to his work, the portrayal of the contest between the old and the new mode of rearing the youth, and this contest could not be presented in the person of an old, worn out peasant, but only in that of a youth; but the further he proceeded with his labor the more he became convinced that the new plan demanded a total change of almost every individual scene. Now genius finds a new creation easier and more agreeable than the improvement of an old one. Accordingly, after the poet had worked for several years at the task, he became tired of the Sisyphean toil and left the manuscript as it was. And so this manuscript, with a part of the old *Clouds* omitted and a part of the new completely worked up, portions of each being side by side, came into the hands of the person who published the play in its present form. That this person recognized the incompleteness of what was before him no one will doubt; but what was he to do? Was he to attempt to complete the work which the great poet had been unable to complete? Was he to leave out anything that the poet had not finally rejected, although by so doing he still could not produce a complete piece? With great but justifiable reverence and sense of duty towards Aristophanes, he felt that he must not withhold from the public such an inheritance (containing, as it did, the contest of the λόγοι, one of the most beautiful passages in all the works of the poet),

¹ Accordingly we should have to connect 627–635 immediately with 694 ff. by some such means as the fusion, proposed by Köchly, of 635

and 964: ἀνέσας τι κατὰθου κῆρα κατὰ κλινῆς . . . τί δρῶ; The choric ode 700–706, and probably 731–739, are to be removed.

and that he must publish it just as he had found it, with the single exception that he attempted to restore a passable coherence. At that time (and we must not forget that the publication was intended only for that period) the relation of the new edition to the old could not be obscure, especially as the latter was still accessible. Moreover, notwithstanding the abundance of completed excellent works, the publication of just this incomplete piece was likely to meet with favor, since a universal and lively interest attached to the *Clouds*, especially after the trial and death of Socrates. Antiquity furnishes other examples of similar unfinished works of great masters, whilst in our times they are much more numerous. For a long time no doubt both editions stood side by side. It may well be that passages from the first were again and again added to the second, and that many difficulties of our present text spring from this source. Finally the first *Clouds* was lost, unquestionably because the new *Clouds*, in spite of its incompleteness, was preferred to the old on account of the contest of the λόγος.

IV.

To judge of the faults or of the merits of the comedy in the 50 condition in which we have it would be as hazardous as to conjecture the causes of the defeat which the original play sustained. Only one assertion can be made with positiveness: the presentation of Socrates in the first part must have contributed considerably to the adverse decision of the judges of the contest; for in this part the first *Clouds* did not materially differ from the play in its present form, as is shown by the testimony of Plato in the *Apology*. Not that the Athenian public regarded Socrates as a model of virtue which comedy must not pollute with its ridicule; but Socrates, according to the plan of this play, had to be stripped of so many of his peculiarities and clothed with so many qualities not belonging to him, that he lost the marks of full, fresh individuality, and thus being, in the conception of the poet, almost a mental abstraction, a sheer generalization, he became, in the performance, a mere shadow which bore a very slight resemblance to the reality. This untruth which Aristophanes could not evade,

and which stood in sharp and disadvantageous contrast with his own lifelike representation of Cleon in the *Knights*, and the fidelity of Cratinus in the *Πυρίν* (the rival play of the *Clouds*), probably determined in great measure the decision of the judges. They were compelled to regard this generalization of a known person into a spectre without flesh and blood, as a departure from the true method of art. And even if they had regarded it as consistent with artistic principles to satirize the class in the individual, still the poet had attacked just that characteristic of the sophists which seemed to the people to be unimportant rather than ridiculous. The substance of sophistic doctrines, their strange tenets and their hair-splitting arguments troubled the masses very little: it was their sponging and swaggering, their avarice and vanity, that struck every one, and it is not surprising that the *Parasites* of Eupolis, in which just these external traits of the sophists were delineated, was more successful than the artistic *Clouds* of Aristophanes. May it not be that the poet himself saw this and was thereby induced to bid a gracious farewell to the somewhat threadbare philosopher in the second part of the new edition, and to introduce as his successor the more lively ἡττων λόγος?

ΑΡΙΣΤΟΦΑΝΟΥΣ

ΝΕΦΕΛΑΙ.

ΤΑ ΤΟΥΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΤΡΕΨΙΑΔΗΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.

ΣΩΚΡΑΤΗΣ.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.

ΔΙΚΑΙΟΣ ΛΟΓΟΣ.

ΑΔΙΚΟΣ ΛΟΓΟΣ.

ΠΑΣΙΑΣ, δανειστής.

ΑΜΥΝΙΑΣ, δανειστής.

ΜΑΡΤΥΣ καὶ ΞΑΝΘΙΑΣ, κωφὰ πρόσωπα.

THE CLOUDS.

ΣΤΡΕΨΙΑΔΗΣ.

Ἰού ἰού.

ὦ Ζεῦ βασιλεῦ,¹ τὸ χρέμα τῶν νυκτῶν ὅσον
ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
καὶ μὴν πάλαι γ' ἀλεκτρύονος ἤκουσ' ἐγώ.
οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.
ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν εἵνεκα,

1-274: the prologue (πρόλογος).

1. Acc. to a Schol. *ἰού* denotes pain, and *ἰού* joy. But see on 1170. The word freq. stands *extra metrum* as here.

2. ὦ Ζεῦ βασιλεῦ: a common excl. in Ar., often accompanied by a gen. of cause, or, as here, by an exclamatory sent.—τὸ χρέμα τῶν κτέ.: a freq. circumlocution, implying wonder of any kind. Cf. *Eq.* 1219; *Ran.* 1278; *Av.* 826; *Ach.* 150, ὅσον τὸ χρέμα παρνόπων προσέρχεται. *Lys.* 1031, ἦ μέγ', ὦ Ζεῦ, χρεῖμ' ἰδεῖν τῆς ἐμπίδος ἔνεστί σοι. Also in prose: *Hdt.* i. 36, ὅς χρέμα γίγνεται μέγα. vii. 188 *fin.*, ἦν δὲ τοῦ χειμῶνος χρέμα ἀφόρητον. Sometimes χρέμα without a gen. has the same force, as *Xen. Cyr.* i. 4. 8, ἔλαφον, καλὸν τι χρέμα καὶ μέγα.—ὅσον: adv. acc., somewhat stronger than exclamatory ὥς. That it is not pred. here, ἀπέραντον ὅσον (ἐστίν), is shown by the fact that the order ὅσος ἀπέραντος, ὅσος θαυμαστός for ἀπέραντος ὅσος, θαυμαστός ὅσος, seems not to occur. This use of ὅσον, however, is rare. *Gorg. Frg.*, ἡ τῶν ἀγαμάτων ἐργασία ὅσον ἡδεῖαν παρέσχε τὴν ὕψιν.

Plut. Mor. 790 a, τὸ γράφειν μόνον ἐπιστολὰς τοσαύτας ὅσον ἐργῶδές ἐστιν. Some punctuate after ὅσον, so that ἀπέραντον becomes a new exclamation. In this case it would perhaps be better to punctuate as follows: ὅσον. ἀπέραντον· οὐδέποθ' ἡμέρα γενήσεται.

4. καὶ μὴν: directs attention to a new phase.

5. οὐκ ἂν (*sc. οὕτως ἔρρεγκον*): the Athenians were in the habit of sending their slaves out to labor at an early hour, and, if necessary, employed blows to make them diligent. But since the Spartan invasions had offered means of escape, it was necessary to treat them more leniently. *Thuc.* (vii. 27. 4) informs us that by the year 413 B.C. more than 20,000 had escaped. Cf. *Eq.* 20 ff.

6. ἀπόλοιο, πόλεμε, πολλῶν: obs. the recurrence of the same sound, here portraying the miseries of the war.—εἵνεκα: this is the only form of the prep. when its first syl. is long; and the form is preserved in the Mss. in some places, as 422, 511, 526. The form *οὐνεκα* (which some

- ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.
 ἀλλ' οὐδ' ὁ χρηστὸς οὔτοσ'ι νεανίας
 ἐγείρεται τῆς νυκτός, ἀλλὰ πέρδεται
 10 ἐν πέντε σισύραις ἐγκεκορδυλημένος.
 ἀλλ' εἰ δοκεῖ, ῥέγκωμεν ἐγκεκαλυμμένοι.—
 ἀλλ' οὐ δύναμαι δείλαιος εὐδειν δακνόμενος
 ὑπὸ τῆς δαπάνης καὶ τῆς φάτνης καὶ τῶν χρεῶν
 διὰ τουτονὶ τὸν υἱόν. ὁ δὲ κόμην ἔχων
 15 ἱππάζεται τε καὶ ξυνωρικεύεται,

editors adopt) can be used only as a conj. (*wherefore, because, that*) like *δοῦνεκα*, and is not used in comedy.

7. *ἔτ'*: i.e. *ἔτε*, quandoquidem. Cf. 34, 717, 1217. *ἔτι* never suffers elision in Att.—*οὔδ'*: ne hoc quidem, ut alia mittam.

8. *χρηστὸς*: ironical (like *τάγαθῃ*, 61).—*οὔτοσ'ι*: deictic *ι*, common in comedy and in the orators, but never used in tragedy, from which fact we may infer that it belonged to the language of common life.

10. *πέντε*: indefinite, like our "half a dozen."—*σισύραις*: *skins*, used as bed-covers or cloaks. It may have denoted also some coarse, heavy manufactured stuff.—*ἐγκεκορδυλημένος*: E. M., *παρὰ τὴν κορδύλην, ἥτις ἐστὶν οἰδημα τῆς κεφαλῆς ὑπὸ πληγῆς γενομένη*. This word, like some others invented by Ar., was introduced into prose by late writers (e.g. Eustathius).—On this passage Suid. says: *ψῦχος γὰρ ἦν, ὡς εἰκός, καὶ περιεκαλύπτοντο*. This implies that the subject-matter of the play was adapted to the time of year (March: see Introd. § 24) in which the play was acted. This is not likely. It is quite credible, indeed, that in March Socrates might have had an opportunity to experiment

with *fleas* (cf. 146 ff.), but the untimely lizard on the roof (173) implies *mild weather* at least, whether it was in March or not. So the view held by some may be correct, that the large number of blankets is meant as a token of effeminacy, because the weather was not very cold.

11. *εἰ δοκεῖ*: *if it is so resolved*. Strepsiades yields to the will of the majority. Or does he address himself: *but if you choose, etc.*?

13. *ὑπό*: here 'we should expect *τῶν κόρων*: the bugs. See on 37.

14. *κόμην ἔχων*: long hair was a characteristic of the nobility, esp. common among the knights; hence *ἱππάζεται* immediately after. Cf. *Eq.* 580, where the chorus of knights says *μὴ φθονεῖθ' ἡμῖν κομῶσι*. Cf. 1101. There was a limit, however, to the fashionable length of hair. Slaves, on the other hand, wore their hair very short. Poets wore it long. In *Av.* 909, a poet calls himself *Μουσῶν θεράπων δτρηρός*, whereupon he is asked (911), *ἔπειτα δῆτα δοῦλος ὦν κόμην ἔχεις*;

15. These luxuries belonged only to the wealthy. Horses cost relatively much more than with us. Phidippides, being through his mother

ὄνειροπολεῖ θ' ἵππους· ἐγὼ δ' ἀπόλλυμαι
 ὀρῶν ἄγουσαν τὴν σελήνην εἰκάδας·
 οἱ γὰρ τόκοι χωροῦσιν. — ἄπτε, παῖ, λύχρον
 κᾶκφερε τὸ γραμματεῖον, ἵν' ἀναγνῶ λαβὼν
 20 ὁπόσοις ὀφείλω καὶ λογίσωμαι τοὺς τόκους.
 φέρ' ἴδω, τί ὀφείλω; δώδεκα μνᾶς Πασία.
 τοῦ δώδεκα μνᾶς Πασία; τί ἐχρησάμην;
 ὅτ' ἐπριάμην τὸν κοππατίαν. οἴμοι τάλας·

descended from the Alcmaeonidae, naturally followed the aristocratic fashion; for Alcmaeon was the first Athenian to win a race at Olympia with a ἵππων ζεύγος (Isocr. 16. 25). Alcibiades kept up the honors of the family. Cf. Thuc. vi. 16 (where Alcibiades speaks of himself).

17. The month was lunar. The last days of the month beginning with the twentieth were called *eikades*, the *twenties*. Money was lent by the month (cf. 756), and on the *ἐνθὴ καὶ νέα* (see on 1184 and cf. 1222) suits for debt were instituted; hence in Greece the debtors hated this day as those at Rome did the *tristes calendae*. Hor. Sat. i. 3. 87. — *ἄγουσαν*: not *bringing*, but *driving along*. The *eikades* had already begun. Cf. 1181.

18. *χωροῦσιν*: are running on. The rate was serious, — 10 to 36 per cent per annum. For this use of *χωρεῖν*, cf. Pax, 509, *χωρεῖ τὸ πρᾶγμα*.

19. *ἀναγνῶ*: the Greek language having developed when writing was unknown, words already existing, *λέγειν*, *ἀναγιγνώσκειν*, were employed to designate *reading* when the introduction of letters made it necessary to express the idea. *λέγειν* prob. meant *read aloud*, and *ἀναγιγνώσκειν*, *peruse*; but the latter also soon ac-

quired the additional sense, *read aloud*. In the mid. the compounds of *λέγειν*, *ἀναλέγεσθαι*, *ἐπιλέγεσθαι*, mean to *read to one's self*, *peruse*.

21. The *μνᾶ* was about \$18, but the purchasing power of money was much greater than it is now.

22. *τοῦ*: for *what*. Cf. 31. — *τί*: cognate acc., the external obj. *αὐταῖς* being understood: *what use did I make of them, how did I spend them*. Dem. Phil. I. 33: *ἃ μὲν οὖν χρήσεται καὶ πότε τῇ δυνάμει κτέ.* Kr. Spr. 46, 5, 9. *εἰς τί*, for *what*, might have been used. Cf. Dem. Timoth. 4, *ἀναγκαῖον δοκεῖ διηγῆσασθαι τὰ τε ὀφειλόμενα καὶ εἰς ὃ τι ἕκαστον αὐτῶν κατεχρήσατο. οἱ γὰρ τραπεζίται εἰώθασιν ὑπομνήματα γράφεισθαι ὧν τε διδῶσι χρημάτων καὶ εἰς ὃ τι.*

23. *ὅτ'*: see on 7. — *κοππατίαν*: blooded horses were branded on the haunch with *koppa* (ϙ), whence *κοππατίας* (*κοκπαφόρος*, Luc. Indoct. 5), or with *san* (*σάντρι*, λ), whence *σαμφόρας* (122). — *οἴμοι τάλας*: although *οἴμοι* (*ὦμοι*) is for *οἱ* (*ᾧ*) *μοι*, an adj. attending it and referring to the speaker is put in the *nom.* The designation of the person addressed, of course, may be in the *voc.*; but if the sense requires, it is put in the *causal gen.* We sometimes find even *οἴμοι ἐγώ*.

εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

25 Φίλων, ἀδικεῖς. ἔλαυνε τὸν σαυτοῦ δρόμον.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' ἐστὶ τοῦτὶ τὸ κακόν, ὃ μ' ἀπολώλεκεν.
ὄνειροπολεῖ γὰρ καὶ καθεύδων ἵππικὴν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

πόσους δρόμους ἔλῃ τὰ πολεμιστήρια;

24. *ἐξεκόπην*: a play upon *κοππα-
τίας*. — *πρότερον*: sooner, with the ad-
ditional notion of *rather*. — *ὀφθαλμόν*:
for the acc. with the pass., see H.
724 a; G. 197, 1, n. 2. Similarly *Av.*
342, πῶς κλαύσει γὰρ ἦν ἀπαξ γε
τῷ φθαλμῷ ἔκοπῃς;

25. Phidippides, dreaming, ad-
dresses a companion: *That's unfair;
keep to your own track*. — *ἔλαυνε
δρόμον*: like *ὁδὸν πορεύεσθαι*. If in
these expressions, *δρόμον* meant a race
and *ὁδὸν* a journey, the acc. would
be purely cognate; and it may be
that expressions such as these grew
out of the pure cognate const. So
we have *ὄγρᾳ κέλευθα πλεῖν* (Hom.),
then *πλεῖν οἶνοπα πόντον*, and finally
in prose, *πλεῖν θάλασσαν*. So in Eng.,
sail the sea, walk the streets. In any
case, it is better not to assume the
ellipsis of a prep., but to accept the
const. as an extension of the cog-
nate obj., though practically the verb
has become trans. See *Kr. Spr.* 46,
6, 2.

26. *τοῦτ' ἐστὶ τοῦτὶ*: more freq.
τοῦτ' (ἐστ') ἐκείνο, there it is, just as I
told you. Very common in Ar. and
not unknown in tragedy. Cf. 1052;

Ran. 318, 1342; *Av.* 354. *Eur. Hel.*
622: *τοῦτ' ἐστ' ἐκείνο*. Just like our
passage, *Pax*, 64, *τοῦτ' ἐστὶ τοῦτὶ τὸ
κακὸν αὐθ' οὕτῳ 'λεγον*. *τοῦτὶ* instead
of *ἐκείνο* is employed because of the
defining rel. clause which follows.
See *Kr. Spr.* 51, 7, 11; *Dial.* 51, 7, 6.

27. *καί*: i.e. not only when awake
does he constantly think of horseman-
ship, but even when asleep he dreams
of it. The dreaming, of course, is
mentioned as a proof of his entire
devotion to it when awake. There
is not the slightest ground for
rejecting the verse, as Herwerden
proposes.

28. *ἔλῃ*: some propose *ἔλῃς*. Kock
understands *Φίλων* to be the subj.,
and *τὰ πολεμιστήρια* (sc. *ἀγωνίσματα*,
Xen. Hipparch. 3. 5) the cognate obj.
We may, however, take *τὰ πολεμιστή-
ρια* (sc. *ἄρματα*, *Xen. Cyr.* vi. 1. 29;
Hdt. v. 113. 7) as the subj., though
in the pun in the next verse *ἐλαύνει*
has a personal subj. — *πολεμιστήρια*:
Photius, *πολεμιστῆς ἵππος οὐχ ὥς ἂν τις
οἰηθείη ὁ εἰς τοὺς πολέμους ἐπιτήδειος*,
*ἀλλ' ὁ ἐν τοῖς ἀγῶσι σχῆμα φέρων
ὥς εἰς πόλεμον εὐτρεπισμένος*. ἦν γὰρ
τοιοῦτον ἀγώνισμα.

ΣΤΡΕΨΙΑΔΗΣ.

ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.
 30 ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;
 τρεῖς μναὶ διφρίσκου καὶ τροχοῖν Ἀμυνία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἄπαγε τὸν ἵππον ἐξαλίσσας οἶκαδε.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν,
 ὅτε καὶ δίκας ὠφλήκα χᾶτεροι τόκου
 35 ἐνεχυράσεσθαι φασιν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐτεόν, ὦ πάτερ,
 τί δυσκολαίνεις καὶ στρέφει τὴν νύχθ' ὄλην;

29. μὲν: somewhat adversative; μὲν οὖν might have been used.

30. ἔβα: the Dor. form is employed because the expression is a parody on a lyric passage in a lost play of Eur.: τί χρέος ἔβα δῶμα; what calamity befell the house? The comedian makes this ridiculous by using χρέος in its other sense, debt. The const. of βαίνω with the acc. (Eur. Hipp. 1371, δδύνα μ' δδύνα βαίνει) is not peculiar to Eur. — Pasion and Amynias, who are as fictitious as Strepsiades and Phidippides, appear later in the play.

31. διφρίσκου: a small two-wheeled chariot for racing, prob. adorned with ivory, copper, silver, etc. The price, at least, would imply considerable ornamentation. — τροχοῖν: prob. to be understood as belonging to the chariot.

32. After the race is ended in the

dream, Phidippides orders his ἵππο-κόμος to give his horse a roll in the sand and lead him home. The Greeks had special places, called ἀλινδῆθραι or ἐξαλίστραι, for horses to roll on. Cf. Xen. Oec. II. 18, ὁ παῖς ἐξαλίσσας τὸν ἵππον οἶκαδε ἀπάγει.

33. ὦ μέλ': familiar address, often with element of censure. Cf. ὦ δαιμόνιε, 38. — ἐξήλικας: another play upon words. Here ἐξαλίνδειν has the sense of evolve as in Sen. Epist. 74, 3, bonis evoluti. The words ἐλᾶ (28) and ἐξαλίσσας (32) were introduced by the poet merely for the purpose of punning upon them. This habit sometimes betrayed him into forced and unnatural turns.

34. τόκου ἐνεχυράσεσθαι: equiv. to ἐνέχυρα λήψεσθαι τοῦ τόκου.

35. ἐτεόν: used by Ar. in questions only. It seems to be a pet word with Phidippides. Cf. 93, 820.

ΣΤΡΕΨΙΑΔΗΣ.

δάκνει μέ τις δήμαρχος ἐκ τῶν στρωμάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με.

ΣΤΡΕΨΙΑΔΗΣ.

σὺ δ' οὖν κάθεινδε· τὰ δὲ χρέα ταῦτ' ἴσθ' ὅτι
40 εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται.

φεῦ.

εἴθ' ὦφελ' ἢ προμνήστρι' ἀπολέσθαι κακῶς,

ἥ τις με γῆμ' ἐπῆρε τὴν σὴν μητέρα·

ἐμοὶ γὰρ ἦν ἄγροικος ἡδιστος βίος,

εὐρωτιῶν, ἀκόρητος, εἰκὴ κείμενος,

45 βρύων μελίτταις καὶ προβάτοις καὶ στεμφύλοις.

ἔπειτ' ἔγῃμα Μεγακλέους τοῦ Μεγακλέους

37. *τις* *δήμαρχος*: we expect *flea* or *bug*, hence *τις* which is used in speaking of things of which more than one exists, whereas each deme had but one demarch. That this officer could have anything to do with collecting interest on private debts rests solely on the authority of a Schol. on this verse. It was his duty to assess real estate and to collect taxes; and possibly it is the exercise of this function that Strepsiades is represented as dreading. — *ἐκ τῶν στρωμάτων*: this does not qualify *δήμαρχος*, but denotes the result of *δάκνει*.

41. *προμνήστρια*: the business of match-making was more systematic at Athens than it is with us. As it was often carried on in common with *προαγωγία*, it came into disrepute. Cf. Plat. *Theæt.* 150 a. No masc. form

corresponding to *προμνήστρια* occurs in classical Greek.

42. *ἥ τις*: defines and at the same time is causal. The causal use grows out of the qualitative. See Kr. *Spr.* 51, 8, 2.

44. ff. These verses seem to be addressed to the spectators, as in a parabasis. (See on 510 ff.) Cf. *Av.* 30 ff., where the spectators are addressed directly: *ἄνδρες οἱ παρόντες ἐν λόγῳ*. Cf. 1102 ff.

46. He neglected the old rule: *τὴν κατὰ σαντὸν* *ἐλα*, or as Aesch. (*Prom.* 890) has it, *τὸ κηδεῖσαι (woo) καθ' ἑαυτὸν ἀριστεύει μακρῷ*. — *Μεγακλέους*: the nom. would be *Μεγακλῆης ὁ Μεγακλέους* (sc. *υἱός*). Megacles, son-in-law of the Sicyonian tyrant Cleisthenes (*Hdt.* vi. 130), had two sons, the famous law-giver Cleisthenes and Hippocrates. Each of these in turn had

ἀδελφιδὴν ἄγροικος ὦν ἐξ ἄστεος,
 σεμνήν, τρυφῶσαν, ἐγκέκοισυρωμένην.
 ταύτην ὅτ' ἐγάμουν, συγκατεκλινόμην ἐγώ,
 50 ὅζων τρυγός, τρασιᾶς, ἐρίων περιουσίας·
 ἣ δ' αὖ μύρου, κρόκου, καταγλωττισμάτων,
 δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.
 οὐ μὲν ἐρῶ γ' ὥς ἄργος ἦν, ἀλλ' ἐσπάθα.
 ἐγὼ δ' ἂν αὐτῇ θοῖμάτιον δεικνὺς τοδὶ
 55 πρόφασιν ἔφασκον· ὦ γύναι, λίαν σπαθᾶς.

ΘΕΡΑΠΙΩΝ.

ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.

a son named Megacles. One or the other of these was the father of the Megacles who was the uncle of the wife of Strepsiades. The relationship is invented so as to give the wife the appearance of great nobility, an effect enhanced by the repetitions. The reduced circumstances of the family (see on 815, and cf. *Ach.* 614) would account for her marrying a peasant.

48. *ἐγκέκοισυρωμένην*: comic word, *Coesyrified*, made from *Κοισύρα*, who is mentioned sometimes as the wife of Alcmaeon, sometimes of Pisistratus. She was a haughty woman from Eretria. Some think there were two of the same name.

50. *τρασιᾶς*: E. M. 764, 25, *παρὰ τὸ τέρωω* (*dry, torreo* for *torseo*) *τερσιὰ καὶ ταρσιὰ παρὰ Σιμωνίδη καὶ καθ' ὑπέρθεσιν τρασιὰ*. The Sanscrit root, with vocalic *r*, indicates that *er*, *ar*, and *ra* were developed from a vowel *ρ* in the proethnic period.—The word means *crate*, especially for drying figs on. Poll. (vii. 144) says that it also denoted the dried figs

themselves, a meaning which would suit better here.—*περιουσίας*: a comma might be placed before this word. Compare *δαπάνης*, 52.

52. *Κωλιάδος, Γενετυλλίδος*: names of Aphrodite, the former from the Attic promontory of the same name, the latter from her supervision of child-birth. The temples of Aphrodite Colias and Aphrodite Genetyllis, as well as that of Pan, were often used by the women as places for assembling. Cf. *Lys.* 2.

53. *ἐσπάθα*: *she wove*,—a pun, as the word sometimes was used figuratively of *squandering*. Diphil. 43. 27, *μειράκιον ἐρῶν τὰ πατῆρα βρύκει καὶ σπαθᾶ*.

54. *ἄν*: frequentative, habitual; used with the aor. or impf. indic. to indicate that something *used* to happen whenever there was occasion. Compare Eng. *would*. See Kr. *Spr.* 53, 10, 3; GMT. 30, 2; H. 835; G. 206.—*τοδὶ*: *this here*,—the one he had on.

55. *πρόφασιν*: Kock renders *as a proof* (*Beweis*), and cites Thuc. i.

ΣΤΡΕΨΙΑΔΗΣ.

οἰμοί· τί γάρ μοι τὸν πότῃν ἦπτες λύχνον;
δεῦρ' ἔλθ', ἵνα κλάῃς.

ΘΕΡΑΠΩΝ.

διὰ τί δῆτα κλαύσομαι;

ΣΤΡΕΨΙΑΔΗΣ.

ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων. —
60 μετὰ ταῦθ', ὅπως νῶν ἐγένεθ' υἱὸς οὔτοσί,
ἐμοί τε δὴ καὶ τῇ γυναικὶ τάγαθῇ,
περὶ τοῦνόματος δὴ ντεῦθεν ἐλοιδορούμεθα.
ἢ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,
Ξάνθιππον, ἢ Χάριππον, ἢ Καλλιππίδην.

23. 5; iii. 9. 2; vi. 6. 1; but these hardly establish the meaning. The usual rendering, *pretext, pretence, excuse* (i.e. to prevent the statement λίαν σπαθᾶς from being too bald) seems admissible.

57. οἰμοί: here, an expression of vexation. In *Av.* 1051 Pithetaerus becoming exasperated exclaims οἰμοί κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι; — πότῃν λύχνον: this seems to have been an expression current among the people. *Plat. Com.* 193, φείδεσθε τοῦλαιου σφόδρ'· ἐξ ἀγορᾶς δ' ἐγὼ | ὤνῃ-σομαι στίλβην τιν', ἥτις μὴ πότις. Herodian says, οἰνόφυλξ ὁ φιλοπότις· τὸ γὰρ πότις ἐπὶ λύχνου μᾶλλον. Still πότις is often used of persons, and was probably at first transferred to lamps in jest.

59. θρυαλλίδων: part. gen. as obj. *H.* 736; *G.* 170. The objection to παχεῖαι θρυαλλίδες was that they made a πότις λύχνος. Analogously *Luc. Gall.* 29, διψῶσαν τὴν θρυαλλίδα, and *Id. Tim.* 14, διψαλέον θρυαλλίδιον. In

these instances, the wick was *thirsty* for want of oil.

60. Strepesiadēs resumes his narrative. — ὅπως: equiv. to *επει*. Cf. *Soph. Tr.* 917, ὅπως δ' ἐτέλεσε τοῦτ', ἐπειθο-ροῦσ' ἄνω | καθέζετο, κτέ.

62. On the tenth day after a child's birth, its name was given it. The name was bestowed by the father, with certain ceremonies including a sacrifice and feast, the whole solemnity being called ἡ δεκάτη. In the present instance the mother usurped authority. See on *Av.* 494, 922.

63. προσετίθει: conative impf., insisted on adding. See *H.* 832; *G.* 200, n. 2. Cf. ἐτιθέμην 65. In 67 the aor. ἐθέμεθα denotes attainment.

64. The Athenian nobles were fond of compound names formed with ἵππος, as Ξάνθιππος, Ἰππόνικος, etc. It was customary to name the first son after the father's father (in 65 πάππος is the paternal grandfather of Phidippides), so that the two names often alternated, as Καλλίας, Ἰππόνικος, then

- 65 ἐγὼ δὲ τὸ τοῦ πάππου ἱθιέμεν Φειδωνίδην.
 τέως μὲν οὖν ἐκρινόμεθ'· εἶτα τῷ χρόνῳ
 κοινῇ ξυνέβημεν, καθέμεθα Φειδιππίδην.
 τοῦτον τὸν υἱὸν λαμβάνουσ' ἐκορίζετο.
 "ὅταν σὺ μέγας ὢν ἄρμ' ἐλαύνῃς πρὸς πόλιν,
 70 ὥσπερ Μεγακλῆς, ξυστίδ' ἔχων —." ἐγὼ δ' ἔφην.
 "ὅταν μὲν οὖν τὰς αἶγας ἐκ τοῦ φελλέως,
 ὥσπερ ὁ πατὴρ σου, διφθέραν ἐνημμένος —."

Καλλίας again, etc. Cf. Av. 283. See on 46.

65. Φειδωνίδην: the grandfather's name was really Φειδων (134), but the name even of the same person often varied between the primitive and the patronymic form, as Ἐξήκεστος and Ἐξηκεστίδης (Av. 11), Νικόμαχος and Νικομαχίδης (Lys. 30. 11), Δευκόλοφος and Δευκολοφίδης (Ran. 1513), Ἀλέξανδρος and Ἀλεξανδρίδης, Κλέανδρος and Κλεανδρίδης, etc.

66. ἐκρινόμεθα: we contended,—a meaning rare in Att. But cf. Eur. Med. 609, ὡς οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα (litigabo, contest). Cf. Eq. 1258.—τῷ χρόνῳ: at last. For analogous uses, cf. 865, 1243.

69. The suppression of the apod., "how fine it will be," marks in this instance the playful language with which the parents address their child. It may be, however, that Strepsiades merely gives so much of each sent. as suits his purpose. Some cite as parallel instances εἴθε, εἰ γάρ, (O si), in wishes; but this is different. All consciousness of a cond. element in εἴθε, εἰ γάρ, was lost. In fact, some hold that the cond. εἰ grew out of the opt. εἰ. The minatory εἰ μὴ with suppressed apod. comes nearer; but even here there was prob. a threatening gesticulation.—πόλιν: i.e. ἀκρόπολιν.

Cf. Eq. 287, 1098; Lys. 487, τὴν πόλιν ἡμῶν ἀπεκλείσατε. Thuc. (ii. 15. 3, 6) gives the explanation: τὸ δὲ πρὸς τοῦτου ἡ ἀκρόπολις ἡ νῦν οὖσα πόλις ἦν καὶ τὸ ὑπ' αὐτὴν πρὸς νότον μάλιστα τετραμμένον. . . . καλεῖται δὲ διὰ τὴν παλαιὰν ταύτην κατοίκησιν καὶ ἡ ἀκρόπολις μέχρι τοῦδε ἔτι ὑπ' Ἀθηναίων πόλις. Similarly the old part of London is called *The City*. The happy mother imagines her son, as victor at the Panathenaea, riding in a chariot up to the Acropolis.

70. Μεγακλῆς: derived from μεγακλῆς by shifting the accent. Ar. never contracts compound names ending in -κλῆς when the fourth syl. from the end is short, but always contracts when this syl. is long, as Ἡρακλῆς, Θεμιστοκλῆς. — ξυστίδα: some sort of splendid robe, worn by men and by women.—ἔφην: would say.

71. μὲν οὖν: employed very often in objecting to a statement just made, nay rather. See Kr. Spr. 64, 5, 4.—τὰς αἶγας: sc. ἐλαύνῃς (69).—φελλῶς: is a common noun, designating any rugged hill-side with a thin covering of earth, a sort of place well suited for goats. Harp., τὰ πετρώδη καὶ αἰγίστοα χωρία φελλῶς ἐκάλουν. That it is not the name of any particular mountain in Attica is shown by a comparison of all the seeming allusions

ἀλλ' οὐκ ἐπίθετο τοῖς ἐμοῖς οὐδὲν λόγοις,
 ἀλλ' ὑπερόν μου κατέχεεν τῶν χρημάτων.
 75 νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὁδοῦ
 μίαν εὖρον ἀτραπὸν δαιμονίως ὑπερφυᾶ,
 ἦν ἦν ἀναπείσω τουτονί, σωθήσομαι.
 ἀλλ' ἐξεγείραι πρῶτον αὐτὸν βούλομαι.
 πῶς δῆτ' ἂν ᾗδιστ' αὐτὸν ἐπεγείραيمي; πῶς;
 80 Φειδιππίδη, Φειδιππίδιον.

ΦΕΙΔΙΠΠΙΔΗΣ.

τί, ὦ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ.

κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἰδοῦ. τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

εἰπέ μοι, φιλεῖς ἐμέ;

to such a mountain, which would locate it in various parts of the country.

73. ἐπίθετο: the aor. denotes the result (67), the end of the matter was that he did not hearken. The impf. would mean "he would not hearken." — κατέχεεν: cf. *Vesp.* 7. *Plat. Legg.* 800d, ἐλίσσε πάσαν βλασφημίαν τῶν ἱερῶν καταχέουσιν.

74. ὑπερόν: horse-complaint, a comic word formed after the analogy of ἱκτερος, jaundice (liver-complaint), ὕδρεος, dropsy (water-complaint).

75. Cf. *Eq.* 1290; *Lys.* 26 f., ἀλλ' ἔστιν ὑπ' ἐμοῦ πρᾶγμ' ἀναζητημένον | πολλαῖσί τ' ἀγρυπνίαισιν ἐρριπτασμένον. *Ran.* 931, a parody on *Eur. Hipp.* 375 f., ἦδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θνητῶν ἐφρόντισ' ἢ διέφθαρται βίος. *Soph. O. T.* 67, ἵστε με πολλὰς

ὁδοὺς ἐλθόντα φροντίδος πλάνους.—ὁδοῦ: depends on φροντίζων.

76. Cf. Photius, 316, ὁδοῦ παρούσης τὴν ἀτραπὸν ζητεῖς.—δαιμονίως: devily; more vulgarly, devilish.

77. ἦν: governed by something like βαδίζειν implied.

79. ἂν ἐπεγείραيمي: the prot. is contained in πῶς. *GMT.* 52, 2.

80. Φειδιππίδη, Φειδιππίδιον: cf. 132; *Ach.* 404, Εὐριπίδη, Εὐριπίδιον. *Eur. Cycl.* 262 ff., ὦ Κόκλωψ . . . ὦ Κυκλώπιον.—τί, ὦ: a hiatus very common in comedy, admissible even in tragedy. Cf. 21, 22, 82, 93, 746, 786, 791, 798, 825, 847, etc. *Aesch. Theb.* 208, τί οὖν; so *id.* 704; *Pers.* 787; *Suppl.* 306. *Soph. Aj.* 873; *Phil.* 917, τί εἶπας.

82. ἰδοῦ: there, voilà, freq. employed to denote compliance with a request. Cf. 255, 635, 825.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

νῇ τὸν Ποσειδῶ τουτονὶ τὸν ἵππιον.

ΣΤΡΕΨΙΑΔΗΣ.

μὴ 'μοί γε τοῦτον μηδαμῶς τὸν ἵππιον.
 85 οὗτος γὰρ ὁ θεὸς αἰτιός μοι τῶν κακῶν.
 ἀλλ' εἶπερ ἐκ τῆς καρδίας μ' ὄντως φιλεῖς,
 ὦ παῖ, πιθοῦ μοι.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

τί δὲ πίθωμαι δητὰ σοι;

ΣΤΡΕΨΙΑΔΗΣ.

ἔκστρεψον ὡς τάχιστα τοὺς σαυτοῦ τρόπους,
 καὶ μάνθαν' ἐλθὼν ἂν ἐγὼ παραινέσω.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

90 λέγε δῆ, τί κελεύεις;

83. That Poseidon, the sea-god, should be also ἵππιος is due, according to Preller, to the resemblance between the plunging motion of a ship and the movement of a galloping horse. Acc. to Att. local tradition, Poseidon invented reins at Colonus. Soph. *O. C.* 713 ff., ἀναξ Ποσειδάν, ἵπποισιν τὸν ἀκεστῆρα χαλινὸν πρότασι ταῖσδε κτίσας ἀγυαῖς κτέ. Cf. Paus. vii. 21. 8, ἀνομάσθαι δὲ Ἴππιον τὸν θεὸν πειθοῖτο μὲν ἔν τις καὶ ἐπ' αἰτίας ἄλλαις· ἐγὼ δὲ εὐρέτην ἱππικῆς ὄντα ἀπὸ τούτου σχεῖν καὶ τὸ ὄνομα εἰκάσω. Ὀμηρος μὲν γε ἐν Ἴππων ἄλλοις Μενελάῳ κατὰ τοῦ θεοῦ τούτου πρόκλησιν περιέθηκεν ὕρκου· Ἴππων ἀψάμενος, γαθήοχον Ἐννοσίγαιον | δμνυθὶ μῆδ' ἐκὼν τὸ ἐμὸν δόλφ' ἄρμα πεδήσαι (*Il.* xxiii. 584 f.). Πάμφωτος δέ, ὅς Ἀθηναίοις τοὺς ἀρχαιοτάτους θμῶν ἐποίησεν, εἶναί φησι τὸν Ποσειδῶνα Ἴππων τε δω-

τῆρα νεῶν τ' ἰθυοκρηδέμενων. — τουτονί: pointing to a statue on the stage. See on 1478.

84. μὴ 'μοί γε: not to me, i.e. do not mention to me. Cf. 433; *Ach.* 345, μὴ μοι πρόφασιν. *Vesp.* 1179, 1400. *Kr. Spr.* 48, 6, 2; 62, 3, 12. See on *Eq.* 19.

87. πιθοῦ: the aor. does not call for general obedience, but implies that there is something special to be done; hence the question which follows. — τί: cognate acc. — πίθωμαι: when a command is turned into a question by a change into the first per., the subjv. as here, or the fut. indic., as in 111, is used. This subjv. may be used of course in anticipating a command, 694, τί δρῶ;

88. ἔκστρεψον: Schol. ἀλλαξον, μετάβαλε. The expression is taken from turning old garments to make

ΣΤΡΕΨΙΑΔΗΣ.

καί τι πείσει;

ΦΕΙΔΙΠΠΙΑΔΗΣ.

πέισομαι,

νῆ τὸν Διόνυσον.

ΣΤΡΕΨΙΑΔΗΣ.

δεῦρό νυν ἀπόβλεπε.

ὀρᾷς τὸ θύριον τοῦτο καὶ τῷκίδιον;

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ὀρῶ. τί οὖν τοῦτ' ἐστὶν ἐτεόν, ὦ πάτερ;

ΣΤΡΕΨΙΑΔΗΣ.

ψυχῶν σοφῶν τοῦτ' ἐστὶ φροντιστήριον.

them appear new. In 554 the word is used differently.

91. ἀπόβλεπε: βλέπε δεῦρο, simply, might mean *look here* (at the speaker), while ἀπόβλεπε directs the eye to a more remote object pointed out. In 323 the simple βλέπε δευρί (of a remote object) is further explained by immediately adding the thing to be looked towards, πρὸς τὴν Πέρηθα.

92. οἰκίδιον: dim. of οἰκία (not οἶκος), hence the long antepenult: οἰκί-ιδιον. Kr. Spr. 41, 10, 2. It is usually assumed that the house of Socrates is meant, as even Ar. would hardly have dared to represent him as having a special building as a school-house; but where was Xanthippe, especially when the house burnt in the closing scene? See Introd. § 12. Socrates valued all his property, including his house (Xen. Oec. 2. 3) at five μυᾷ (90 dollars); but Boeckh (Pub. Econ. of the Athenians, I. p. 156 f.) doubts whether it was possible to support a family at Athens

with so little property. The Koppa horse cost twelve μυᾷ, — more than twice the entire possessions of Socrates.

94. ψυχῶν: this word is prob. intended to suggest two ideas, that of souls in the sense of men, and that of ghosts or spectres. Cf. 504. So in Av. 1555, ψυχαγωγεῖ Σωκράτην. The use of ψυχή as equiv. to man is derived from Socratic usage, and is freq. in Plat. Cf. Rep. i. 353 e, ἀνάγκη κακῇ ψυχῇ κακῶς ἔρχειν. — φροντιστήριον: thinking-shop, phrontistery, speculatorium; formed after ἐργαστήριον, δικαστήριον, etc. Aeschin., acc. to Philostratus, called Rhodes σοφιστῶν φροντιστήριον, alluding perhaps to this play. Very late writers use it as an ordinary word, and in the Christian fathers it signifies monastery. Even φροντιστής may have been invented by Ar., although it was in use a short time afterward. Xen. Symp. 6. 6; 7. 2. Plat. Apol. 18 b. These instances, however, refer to the Clouds.

95 ἐνταῦθ' ἐνοικουῖσ' ἄνδρες, οἱ τὸν οὐρανὸν
λέγοντες ἀναπείθουσιν ὥς ἔστιν πνιγεύς,
κάστω περὶ ἡμᾶς οὗτος, ἡμεῖς δ' ἄνθρακες.
οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδῶ,
λέγοντα νικᾶν καὶ δίκαια κᾶδικα.

ΦΙΛΙΠΠΙΑΔΗΣ.

100 εἰσὶν δὲ τίνες;

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδ' ἀκριβῶς τοῦνομα.

95. τὸν οὐρανόν: acc. by prolepsis, depending on ἀναπείθουσιν. See on 145, 493.

96. See on 201. In *Av.* 1001, the same comparison is attributed to Meton, and by Cratinus (in the Πανόπται) to the philosopher Hippon. — λέγοντες: by argument, or disputation. — ἔστιν πνιγεύς: when quantity by position is desired, movable ν is written not only before a single consonant as in 74, 97, etc., or before a mute and liquid as here, but in some texts it is used even before the strong combinations of consonants, as *Soph. Ant.* 571, νίεσι(ν) στυγῶ. In the latter case it is difficult to determine which is correct, since in the early classical prose the movable ν could be used or omitted before either vowels or consonants. Towards the end of the classical period, its use became general in both cases. The rule stated in most grammars has no foundation.

97. The ἄνθρωποι are to the οὐρανός (dome of the sky) what ἄνθρακες are to the πνιγεύς (a hollow hemisphere, as some think, placed over burning coals to smother them, as it were). See *Intro.* § 36. The pun on ἄνθρωποι and ἄνθρακες is found also in *Av.*

1546. In *Eur. Cycl.* 374, the Mss. have ἀνθρώπων θέρμ' ἀπ' ἀνθρώπων κρέα.

98. The intimation that Socrates taught for money is false. See *Intro.* § 12.

99. This charge is not true of Socrates, but most of the sophists were liable to it. *Plat.* says (*Phaedr.* 272 d) these held *ὅτι οὐδὲν ἀληθείας μετέχειν δέοι τὸν μέλλοντα ἱκανῶς ῥητορικὸν ἐσεσθαι, ἀλλὰ τοῦ πιθανοῦ*. Cf. *Sen. Epist.* 88, Protagoras ait de omni re in utramque partem disputari posse. — λέγοντα: instrumental. — καὶ δίκαια κᾶδικα: whether right or wrong, — a freq. combination. See on *Eq.* 256. So in *Lat.*, as *Ter. Ad. v. 9. 33*, quia non iusta iniusta prorsus omnia omnino obsequor. The acc. here depends on νικᾶν (to carry points), the const. being analogous to that in νικᾶν 'Ολύμπια. Cf. 115, 432, 1211, 1335. *Aeschin.* 3. 63, νικᾷ ἕτερον ψήφισμα φιλοκράτης.

100 f. Phidippides asks the very question that Strepsiadēs is avoiding; and the latter still evades as much as he can and tells an actual falsehood, for he knows the name well enough. Of course, the name has to come out eventually, but he wishes to prepare

μεριμνοφροντισταὶ καλοὶ τε κάγαθοί.

ΦΕΙΔΙΠΠΙΔΗΣ.

αἰβοῖ, ποιηροὶ γ', οἶδα. τοὺς ἀλαζόνας,
τοὺς ὠχρῶντας, τοὺς ἀνυποδῆτους λέγεις.
ὦν ὁ κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.

ΣΤΡΕΨΙΑΔΗΣ.

105 ἦ ἦ, σιώπα· μηδὲν εἵπης νήπιον.

his son gradually for it. As soon, however, as he utters *μεριμνοφροντισταὶ* it is all out.

101. *μεριμνοφροντισταὶ*: coined by Ar., and hardly translatable. The word conveys the idea of close and painful scrutiny with deep and intense meditation. The use of *μέριμνα* implied here is as old as Empedocles, and is found in Xen., Plat., etc. For *φροντιστής*, see on 94.—*καλοὶ τε κάγαθοί*: freq. as a designation of the Athenian aristocracy, to whom belonged most of the associates of Socrates. Strepsiades hopes that this designation will impress his son favorably. The expression was also much used by the Socratists of men's character. Originally, it seems to have denoted physical (*καλός*) and moral (*ἀγαθός*) excellence.

102. Phidippides's indignation finally bursts forth.—*γέ*: implies an ironical *yes*.—*ἀλαζόνας*: *vain pretenders*, a word often used by Ar.

103. *ὠχρῶντας*: as *doctores umbratici*. Cf. 120, 199, 504, 1113. See on 186.—*ἀνυποδῆτους*: we must not judge this habit of Socrates by present usage in America or western Europe. At Sparta the young were required to go barefoot (Xen. *Resp. Lac.* 2. 3); and at Athens shoes were usually laid aside in-doors, and many

men, esp. admirers of Spartan rigor and simplicity, wore no shoes at all even in winter. Plat. *Symp.* 220 b, (Socrates) *ἀνυπόδητος διὰ τοῦ κρυστάλου* (ice) *ῥᾶον ἐπορεύετο ἢ οἱ ἄλλοι ὑποδεμένοι*. Xen. *Mem.* i. 6. 2, (Antiphon to Socrates) *ἀνυπόδητός τε καὶ ἀχίτων διατελεῖς*. Cf. Plat. *Phaedr.* 229 a. As instances, may be mentioned the orators Lycurgus and Phocion, of a later period.

104. *Chaerephon*, of the deme of Sphettos (156), companion of Socrates from youth up (Plat. *Apol.* 21 a) was assailed by the comedians as much as Socrates himself. He was pale and lean, and hence called *bat* (*Av.* 1554), *son of night* (*Frg.* 486), etc. Cf. 503 f. During the rule of the Thirty, he was an exile (Plat. *Apol.* 21 a). Socrates speaks of him (*ibid.*) with affection, and it was Chaerephon who brought from Delphi the oracle declaring Socrates the wisest of men. Xen. speaks of him as being quick to grow angry, but easy to appease; at least, the dialogue given in *Mem.* ii. 3 implies so much.

105. *ἦ ἦ*: designed merely to interrupt Phidippides.—*εἵπης*: subjv. in prohibition, GMT. 86. As the subjv. was no doubt used for the purpose of mollifying the harshness of a specific prohibition, it is used for the *imv.*

ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων,
τούτων γενοῦ μοι σχασάμενος τὴν ἱππικὴν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δοίης γέ μοι
τοὺς φασιανούς, οὓς τρέφει Λεωγόρας.

ΣΤΡΕΨΙΑΔΗΣ.

110 ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί,
ἐλθὼν διδάσκου.

only in the aor., esp. in the second pers.; for in the third pers. there was not the same danger of offending the person addressed. Hence in the third pers. the subjv. and imv. are used almost indiscriminately, the tendency being, perhaps, to use the imv. with an impers., and the subjv. with a pers. subj. Plat. *Crit.* 45 b, *μήτε ταῦτα φοβούμενος ἀποκέρχῃς σαντὸν σώσαι, μήτε δ' ἔλεγες ἐν τῷ δικαστηρίῳ δυσχερές σοι γενέσθαι*.

106. *εἴ τι κήδει*: the verb *κήδεσθαι* had a very serious meaning, familiar from its freq. use in Hom. in the sense of *feel concern* or *pity* for one in distress or trouble. Cf. *Ach.* 1028, *εἴ τι κήδει Δερκέτου*. Soph. *O. T.* 1060, *εἴπερ τι τοῦ σαντοῦ βίου κήδει*. Plat. *Gorg.* 462 a (perhaps with a little humor), *ἀλλ' εἴ τι κήδει τοῦ λόγου*. — *πατρώων ἀλφίτων*: not *patrimony* (L. and S.), but rather *paternal biscuit*. With Strepsiades, the *ἄλφιστα* are the chief concern. Cf. 648.

107. *τούτων*: part. gen. as pred. See G. 169, 1; H. 732 a. — *σχασάμενος*: *σχάσειν* means *cut*; *cut loose*, hence lit. *let fall, drop*; whence fig. *drop, give up*. The mid. apparently only here and Plat. *Com.* 31, *καὶ τὰς ὀφρὺς σχάσασθε* (*let fall*).

108. *οὐκ ἂν*: sc. *τούτων γενοίμην*. —

γέ: when it follows *εἰ*, often has the force of *even*. Cf. *Plut.* 924 f., *οὐδ' ἂν εἰ δοίης γέ μοι | τὸν Πλούτων αὐτόν*. *Ach.* 966, *οὐκ ἂν μὰ Δί, εἰ δοίη γέ μοι τὴν ἀσπίδα*.

109. *φασιανούς*: birds from the river *Phasis*, *pheasants*, which were rare at Athens at that time. The pheasant of that part of the world is a brilliantly colored and otherwise more beautiful bird than the American species. — *Λεωγόρας*: father of the orator Andocides, noted for luxury and dissipation, by which he is said to have wasted his property (*Eupolis*, 50). He was on the commission which made the thirty years' truce with Sparta in B.C. 446. He was twice arraigned in the trial of the *ἐρμολογίδαι*, but was acquitted. Acc. to Plat. *Com.* 102, he was one of those, *οἱ ὥσι τεργνῶς οὐδὲν ἐνθυμούμενοι*. — Phidippides declares that he would not change his mode of living for a certain price; but this price implies a continuation of his mode of living. Something like "I wouldn't stop smoking for ten thousand *Havañas*." Cf. *Plut.* 924 f. (quoted in note on 108).

110. There is not sufficient ground for believing, as some do, that this is a parody on some tragic passage.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ τί σοι μαθήσομαι;

ΣΤΡΕΨΙΑΔΗΣ.

εἶναι παρ' αὐτοῖς φασω ἄμφω τὸ λόγῳ,
 τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα.
 τούτοις τὸν ἕτερον τοῖν λόγῳ, τὸν ἥττονα,
 115 νικᾶν λέγοντά φασι τὰδικώτερα.
 ἦν οὖν μάθης μοι τὸν ἄδικον τοῦτον λόγον,
 ἃ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν
 οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ ἂν πιθοίμην. οὐ γὰρ ἂν τλαίην ἰδεῖν
 120 τοὺς ἱππέας τὸ χρῶμα διακεκναισμένους.

The expression is not uncommon, and the position of *ἐμοί* is admissible in comedy, and is determined by metrical considerations.

113. *ὅστις ἐστί*: whatever it may be. By this Strepsiades shows that his conception of the *κρείττων λόγος* is vague. Cf. Eur. *Iph. T.* 482, *τί ταῦτ' ὀδύρει . . . , ἥτις εἰ ποτ', ᾧ γύναι*; Aesch. *Ag.* 160, *Ζεὺς, ὅστις ποτ' ἐστί*. Eur. *Tro.* 885 f., *ὅστις ποτ' εἰ σύ, δυστόπαστος εἰδέναι*, | *Ζεὺς*. — *τὸν ἥττονα*: Cic. *Brut.* 8. 80, Gorgias, Protagoras, Prodicus alique multi temporibus eisdem docere se profitebantur, quem-admodum causa inferior, ita enim loquebantur, dicendo fieri superior posset. Gell. v. 3. 7, Protagoras pollicebatur se id docere, quamvis verborum industria causa infirmior fieret fortior, quam rem graece dicebat τὸν ἥττω λόγον κρείττω ποιεῖν. Cf. Plat. *Apol.* 19 a ff.

115. See on 99. — *λέγοντα*: agrees

with *τὸν ἥττονα* (*λόγον*). In the dialogues of Plat. Socrates well-nigh personifies *λόγος*.

117 f. *ᾧ*: not assimilated to its postponed antec. — *ἂν*: repeated after the emphatic *οὐδέ* (*eten*). — *οὐδενί*: in this neg. sent. the compound neg. is necessary, as *τινί* would hardly be Greek, or certainly would alter the sense. The statement so often made, that two negatives strengthen the negation, is incorrect. This very sent., however, shows one of the methods by which the Greeks could really strengthen a negation. — 118 is repeated 1250.

119. *οὐκ ἂν πιθοίμην*: an absolute refusal, *I shall not obey*; strictly, *I should not* (under any supposition). "You could not induce me," gives the force. In Eur. *Cycl.* 581, the drunken Cyclops says, *οὐκ ἂν φιλήσαιμι*: *αἱ Χάριτες πειρώσι με*. Cf. *Av.* 599, *οὐκ ἂν μείναιμι παρ' ὑμῖν*.

120. Cf. 103; *Eccl.* 955, *πόθος με διακναίσας ἔχει*.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει
οὐτ' αὐτὸς οὐθ' ὁ ζύγιος οὐθ' ὁ σαμφόρας·
ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ἀλλ' οὐ περιόψεταιί μ' ὁ θεῖος Μεγακλῆς
125 ἄνιππον. ἀλλ' εἵσειμι, σοῦ δ' οὐ φροντιῶ.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐδ' ἐγὼ μέντοι πεσὼν γε κείσομαι,
ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι
αὐτός, βαδίζων εἰς τὸ φροντιστήριον.
πῶς οὖν γέρων ὦν κάπιλήσμων καὶ βραδὺς

121. *Δήμητρα*: the Greeks usually swore by a divinity that was in some way connected with the subject of discourse. — *τῶν ἐμῶν*: part. obj.

122. *ζύγιος*: for the meaning of this word and of *σειραφόρος* (1300), cf. Eur. *Iph. A.* 221, τοὺς μὲν μέσους ζυγίους, τοὺς δ' ἔξω σειραφόρους. — *σαμφόρας*: see on 23.

123. *ἐς κόρακας*: to the ravens. To be exposed without burial was the worst calamity for a Greek; hence *ἐς κόρακας* as a curse, go to the devil. It was so common that a verb, *σκορακίζειν*, was formed from it. Here Strepsiades weaves it into his sent. So *Av.* 990, οὐκ εἰ θύραζ' ἐς κόρακας; *Pax*, 18 f., αὐτὴν ἔρ' οἶσω κτέ.; *Nh τὸν Δί' ἐς κόρακας γε καὶ σαυτὸν γε πρὸς*. Cf. 133, 646, 789, 871. In the opening of the Birds two men have deserted their race and are trying to go to the birds, and one of them says (27 ff.): οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους | ἐς κόρακας ἐλθεῖν καὶ παρεσκευασμένους | *ἐπειτα μὴ 'ξευρεῖν δύνασθαι τὴν ὁδόν*;

124. *θεῖος*: uncle; here, however, great uncle (46).

125. *ἄνιππον*: *περιορᾶν* regularly takes the partic.; consequently attempts have been made to insert *ὑντα* after *ἄνιππον*. One Ms. has *εἰμι* for *εἵσειμι*, which makes room for it. The omission of *ὑντα*, however, seems to be admissible.

126. *πιστὼν κείσομαι*: an expression taken from wrestling. If a wrestler was thrown three times, he was declared overcome. Aesch. *Eum.* 589 f., ΧΟΡ. ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων. ΟΡΕΣΤ. οὐ κειμένῳ πω τόνδε κομπάζεις λόγον.

127. *εὐξάμενος*: Strepsiades feels his need of divine aid in this undertaking. — *διδάξομαι*: have myself taught, learn; sometimes, have one taught, a son, for instance. Cf. 1838. For the former sense, cf. 111. The ordinary refl. use is found 194.

128. *βαδίζων*: the pres. here may denote repeated action, but the use prob. is that mentioned in the note on 780, q.v.

130 λόγων ἀκριβῶν σκινδαλάμους μαθήσομαι ;
 ἱτητέον. τί ταῦτ' ἔχων στραγγεύομαι,
 ἀλλ' οὐχὶ κόπτω τὴν θύραν ; παῖ, παιδίον.

ΜΑΘΗΤΗΣ.

βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν ;

ΣΤΡΕΨΙΑΔΗΣ.

Φεῖδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

ΜΑΘΗΤΗΣ.

135 ἀμαθής γε νῆ Δί', ὅστις οὕτωςι σφόδρα

130. σκινδαλάμους: in Plat. *Hipp.* I. 304 a, Hippias calls the dialectic of Socrates κνίσματα καὶ περιτιμήματα τῶν λόγων κατὰ βραχὺ διηρημένα.

131. ἱτητέον: as if from an ἱτέω (like βατέω, δοτέω). — ταῦτα: cognate or inner obj. of στραγγεύομαι. — ἔχων: this partic. often denotes continuance or persistence in a state or in doing something, and is used without obj. Kr. *Spr.* 56, 8, 4. Cf. 509; *Ran.* 512, ληρεῖς ἔχων. *Av.* 341, τοῦτο μὲν ληρεῖς ἔχων (τοῦτο obj. of ληρεῖς). Similar to our passage is *Thest.* 473, τί ταῦτ' ἔχουσαι κείνον αἰτιώμεθα; Not rare in prose (Plat., Luc.); generally with verba ineptiendi, nugandi, ludendi.

132. κόπτω: Plut. *Mor.* 516 e f: μὴ κόπαντα τὴν θύραν εἰς οἰκίαν ἀλλοτριαν οὐ νομίζεται (is not the custom) παρελθεῖν· ἀλλὰ νῦν μὲν εἰσι θυρωροί, παλαιοὶ δὲ βόπτρα (knockers) κρουόμενα πρὸς ταῖς θύραις ἀσθῆσιν παρέιχεν, ἵνα μὴ τὴν οἰκοδόμοιαν ἐν μέσῳ καταλάβῃ ὁ ἀλλότριος, ἢ τὴν παρθένον, ἢ κολαζόμενον οἰκέτην. That also in classical times there was a θυρωρός, near at hand at least, is evident from the fact that when one knocks he is usually represented as calling out

παῖ. In the instance before us, a pupil answers the call; in *Ran.* 38 Heracles himself appears when Dionysus knocks and cries παιδίον, παῖ, ἡμί, παῖ. In *Av.* 56 f. Pithetaerus, knocking at a cliff with a stone to stir up the birds, says παῖ, παῖ, as if from habit. To this call the servant of Pluto answers (*Ran.* 484) at the gate of Hades. Cf. 1145. That the θυρωρός was regularly found only in houses of the wealthy is implied in Arist. *Oec.* I. 6, δοκεῖ δ' ἐν ταῖς μεγάλαις οἰκονομίαις χρήσιμος εἶναι θυρωρός. The usual word for knocking (pultare) is κόπτειν, but κρούειν also is used, while ψοφεῖν denotes the sound made by the door as one comes out (crepare).

134. A serio-comic effect is produced by Strepsiades giving name, paternity, and native place (deme), as was required in judicial and political proceedings. Dem. *De Cor.* 54 f.: Αἰσχίνης Ἀτρομήτου Κοθωκίδης ἀπήνεγκε πρὸς τὸν ἔρχοντα παρανόμονα κατὰ Κτησιφῶντος τοῦ Λεωσθένους Ἀναφλυστίου. . . κλήτορες (see on 1218) Κηφισοφῶν Κηφισοφῶντος Ῥαμνούσιος, Κλέων Κλέωνος Κοθωκίδης. — Κικύννα was a deme of the tribe Ἀκαμαντίς.

ἀπεριμερίμνως τὴν θύραν λελάκτικας
καὶ φροντίδ' ἐξήμβλωκας ἐξευρημένην.

ΣΤΡΕΨΙΑΔΗΣ.

σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.
ἀλλ' εἰπέ μοι τὸ πρᾶγμα τοῦξημβλωμένου.

ΜΑΘΗΤΗΣ.

140 ἄλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

λέγε νυν ἐμοὶ θαρρῶν. ἐγὼ γὰρ οὐτοσί

136. ἀπεριμερίμνως: obs. the phraseology of the school,—“who unthinkingly kicked the door with such violence.”—λελάκτικας: violent knocking is often introduced to amuse. Cf. *Plut.* 1100 ff., ΚΑΡ. οὗτος, εἰπέ μοι, | σὺ τὴν θύραν ἔκοπτες οὕτως σφόδρα; | ΕΡΜ. μὰ Δε, ἀλλ' ἔμελλον· εἴτ' ἀνέφξας με φθάσας. *Ran.* 38. *Plaut. Truc.* ii. 2. 1, quis illic est, qui tam proterve nostras aedes arietat? *Ter. Eun.* ii. 2. 54, istas (fores) calcibus saepe insultabis frustra.

137. ἐξήμβλωκας: caused to miscarry,—not a mere metaphor. Socrates, whose mother, Phaenarete, was a midwife, called his method of instruction τέχνη μαιευτική. *Plat. Theaet.* 149 a, ἐγὼ εἰμι νῦν μάλα μάλα γενναῖος τε καὶ βλοσυρᾶς Φαιναρέτης, (καὶ) ἐπιτηδεύω τὴν αὐτὴν τέχνην. This, as he himself explains it, means that he does not impart knowledge to others, but merely assists at the birth of ideas.

138. At the beginning of the war Strepsiades had removed to the city to escape the raids of the Lacedaemonians (see on 6). Here he speaks of his country home.—τῶν ἀγρῶν:

governed by τηλοῦ, far away in, like πόρρω, ποῦ, etc. Cf. *Xen. Anab.* iv. 3. 28, πρόσω τοῦ ποταμοῦ. *H.* 757.

139. τοῦξημβλωμένου: the sequel shows, however, that the investigation, instead of proving an abortion, was carried out with complete success. It may be that in the first *Clouds* something else stood before the scientific achievement here narrated. One might be tempted to render ἀνεμέτρει (152) was measuring (namely, “when you thundered at the door”) rather than proceeded to measure; but this is rather precluded by 148.

140. οὐ θέμις: nefas,—a violation of divine or sacred law, referring in this instance to the sacred mysteries of the school of Socrates. “Telling tales out of school” is here a violation of divine law, while acc. to 1292, the sea cannot be made larger by rivers flowing into it, because it would be a violation of human right: οὐ γὰρ δίκαιον. Yet it may be doubted whether δίκαιον here denotes anything more than “the general fitness of things.”

141. οὐτοσί: colloquial,—I here, pointing to himself. Cf. *Plut.* 868,

ἦκω μαθητῆς εἰς τὸ φροντιστήριον.

ΜΑΘΗΤΗΣ.

λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.
 ἀνήρετ' ἄρτι Χαιρεφῶντα Σωκράτης
 145 ψύλλαν, ὅπόσους ἄλλοιτο τοὺς αὐτῆς πόδας.
 δακούσα γὰρ τοῦ Χαιρεφώντος τὴν ὀφρὺν
 ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς τοῦτο δὴ 'μέτρησε;

ΜΑΘΗΤΗΣ.

δεξιώτατα.

κηρὸν διατήξας, εἶτα τὴν ψύλλαν λαβὼν
 150 ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τῷ πόδε·
 κῆτα ψυχέντος περιέφυσαν Περσικαί.
 ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον.

ΚΑΡ. καὶ τίνα δέδρακε δῆτα τοῦτ';
 ΣΥΚ. ἐμὲ τουτονί.

143. νομίσαι: the omission of a subj. makes the sent. rather generic and adds much to its solemnity. — μυστήρια: cf. Plat. *Theaet.* 155 e, ἄθρει δὴ περισκοπῶν, μή τις τῶν ἀμνηστῶν ἐπακούη.

145. ψύλλαν: see on 95 and 493. This is a good illustration of the fact that such proleptic accs. are used in connexions where an ordinary obj. could not stand. — ἄλλοιτο: although a special occurrence suggested it, the question propounded was a general one: πόσους ἄλλεται κτέ. — πόδας: acc. of measure. This jest about the leap of a flea seems to have made a considerable impression. In Xen. *Symp.*

6. 8, the Syracusan clown thus addresses Socrates: ἀλλ' εἰπέ μοι, πόσους ψύλλης πόδας ἐμοῦ ἀπέχεις· ταῦτα γὰρ σέ φασι γεωμετερεῖν. It is also referred to in Luc. *Prom.* 3.

150. τῷ πόδε: as if the flea, like man, had only two feet. In *Pax*, 36, we have τὴν κεφαλὴν τε καὶ τὰ χεῖρε of a beetle.

151. ψυχέντος: sc. τοῦ κηροῦ. The form ἐψύγην is later. — Περσικαί: sc. ἐμβάδες. These were ladies' shoes, which were close-fitting like the skin, hence περιέφυσαν.

152. ὑπολύσας: the usual word for taking off shoes, and may be used without an obj. — χωρίον: space, distance. The leap measured was one made under scientific control, not that of 146 f.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.

ΜΑΘΗΤΗΣ.

τί δῆτ' ἄν, ἕτερον εἰ πύθοιο Σωκράτους
155 φρόντισμα;

ΣΤΡΕΨΙΑΔΗΣ.

ποῖον; ἀντιβολῶ, κάτειπέ μοι.

ΜΑΘΗΤΗΣ.

ἀνῆρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος,
ὁπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας
κατὰ τὸ στόμ' ᾄδew ἡ κατὰ τοῦρροπύγιον.

ΣΤΡΕΨΙΑΔΗΣ.

τί δῆτ' ἐκεῖνος εἶπε περὶ τῆς ἐμπίδος;

ΜΑΘΗΤΗΣ.

160 ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος
στενόν. διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν
βία βαδίζειν εὐθὺ τοῦρροπυγίου.
ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον
τὸν πρωκτὸν ἡχεῖν ὑπὸ βίας τοῦ πνεύματος.

153. λεπτότητος: excl. gen. H. 761; G. 173, 3. The word is generally employed in an unfavorable sense, but here it is uttered in a tone of admiration. Cf. 230, 320, 359; *An.* 318.

154. τί δῆτ' ἄν: sc. λέγοις. See on 108.

157. Such questions were discussed by the philosophers of that period. Arist. seriously discusses the question how the singing of insects is to be explained (*An. Hist.* iv. 9. 3 ff.). In *Ael. Hist. An.* 12. 10, it is said of

the comedian Demetrius, μέμνηται δτι καὶ τῇ πυγῇ λαλοῦσιν αἱ τρυγόνες.

159. This verse suggests *Eur. Med.* 674, τί δῆτα Φοῖβος εἰπέ σοι παίδων πέρι;

162. εὐθύ: straight for (towards). Cf. *Eq.* 254. Hdt. vii. 179, παρέβαλε νηυσὶ τῇσι ἄριστα πλωούσῃσι δέκα ἰθὺ Ξυδάθου. H. 757; G. 182, 2. Freq. in poetry and prose.

163. κοῖλον: enlarged and hollow, referring to *πρωκτόν*, while *στενῷ* is neut. and may be used as a noun or refer to *ἐντερον* in 160.

ΣΤΡΕΨΙΑΔΗΣ.

165 σάλπιγξ ὁ πρωκτός ἐστω ἄρα τῶν ἐμπίδων.

ὦ τρισμακάριος τοῦ διεντερεύματος.

ἦ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην,

ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

ΜΑΘΗΤΗΣ.

πρώην δέ γε γνώμην μεγάλην ἀφηρέθη

170 ὑπ' ἀσκαλαβώτου.

ΣΤΡΕΨΙΑΔΗΣ.

τίνα τρόπον; κάτειπέ μοι.

ΜΑΘΗΤΗΣ.

ζητοῦντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς

165. *ἄρα*: then, illative. Cf. 1028, 1476. So ταῦτ' ἄρα, for these reasons, then. Cf. 319, 335, 353, 394.

166. *διεντερεύματος*: comic word, as if from *διεντερεύειν*, possibly intended to suggest *διερευνᾶν* and certainly suggesting *ἐντερον* (τῆς ἐμπίδος).

167. Just as *διώκειν*, pursue, prosecute, and *αἰρεῖν*, take, catch, gain the suit, are used of the accuser, so *φεύγειν*, flee, be prosecuted or defend one's self, and *ἀποφεύγειν*, escape, be acquitted, are used of the defendant. The combination *φεύγων ἀποφεύγειν* (also *ἐκ-, προ-, κατα-φεύγειν*) is common. Hom. *Il.* xiv. 81, *ὅς φεύγων προφύγῃ κακόν*. Ach. 178, *δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας*. Hdt. iv. 23, *ὅς ἂν φεύγων καταφύγῃ ἐς τούτους, ὅπ' οὐδενὸς ἀδικέεται*. Xen. *Anab.* ii. 5. 7, *τὸν θεῶν πόλεμον . . . ἀπὸ πολοῦ ἂν τάχους φεύγων τις ἀποφύγοι*. The simple verb (in the pres. partic. usually) in such sents. denotes effort, while the compound (in the aor.) denotes result.

168. *ὅστις*: such a one as, any one who, here applied to a definite person.

See on 42. Obs. the serio-comic repetition of *ἐμπίς* in this passage.

169. *γνώμην*: dir.obj. retained in acc. with pass. voice. H. 724 a; G. 197, n. 2.

170. See on 10 concerning the time of year. — *ἀσκαλαβώτου*: called also *γαλεώτης* (174), Lat. *stelio* (akin to *stella*), a small lizard, having star-like spots on its back. It was much sought after, because its skin was regarded as a protection against epilepsy. Pliny refers to this virtue of its skin, but states that when it sheds the skin it devours it lest men should derive benefit from it, and adds (*N. H.* xxx. 10. 27), *quoniam nullum animal fraudulentius invidere homini tradunt; inde stelionem nomen aiunt in maledictum translatum. cubile eius est in loricis ostiorum fenestrarumque aut cameris sepulchrisve*.

171 f. *ὁδούς*: paths. — *περιφοράς*: revolutions (apparent). Plat. *Legg.* 898 c, *τὴν οὐρανοῦ περιφορὰν*. Cic. *Tim.* 9, *ut terram lunae cursus*

καὶ τὰς περιφοράς, εἴτ' ἄνω κεχηνότος
ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχευεν.

ΣΤΡΕΨΙΑΔΗΣ.

ἦσθην γαλεώτῃ καταχέσαντι Σωκράτους.

ΜΑΘΗΤΗΣ.

175 ἐχθρὸς δέ γ' ἡμῶν δεῖπνον οὐκ ἦν ἐσπέρας.

ΣΤΡΕΨΙΑΔΗΣ.

εἰεν· τί οὖν πρὸς τάλφιτ' ἐπαλαμήσατο;

ΜΑΘΗΤΗΣ.

κατὰ τῆς τραπέζης καταπάσας λεπτὴν τέφραν,
κάμψας ὀβελίσκον, εἶτα διαβήτην λαβὼν

proxime ambiret eique supra
terram proxima solis circum-
vectio (περιφορά) esset.

174. ἦσθην: aor. of the immediate
past, sometimes hardly to be distin-
guished from a pres. Cf. 1240; *An.*
570. H. 842; *GMT.* 19, x. 5. In the
second pers., *Nub.* 185, 820.

176. εἰεν: like our "Very well."
E. M., συγκατάθεσις μὲν τῶν εἰρημένων,
συναφή δὲ πρὸς τὰ μέλλοντα.—πρὸς
τάλφιτα: to procure bread, or perhaps
in a less specific sense, as in the ex-
pression οὐδὲν πρὸς Διόνυσον, with ref-
erence to, bearing upon, etc. Cf. 648,
1188.—ἐπαλαμήσατο: this verb is
used of cunning contrivances or plans,
such as were ascribed to Palamedes.
Ρατ. 94, πέτομαι, τόλμημα νέον παλα-
μησάμενος. *Eupolis*, 303, Παλαμηδι-
κὸν γε τοῦτο τοῦξέρημα. Here there
is also reference to the manipulation
employed in stealing. The word is
derived from παλάμη, palma, and
Παλαμήδης is another derivative.

177 ff. This passage has never been
satisfactorily explained. θυμάτιον is

a conjecture of G. Hermann for θολ-
μάτιον. Some think the passage was
not intended to give any clear mean-
ing. With our reading the sense, or
rather the nonsense, would be about
as follows: Socrates, being at a pa-
laestra (as he frequently was), where
the usual sacrifice to Hermes is about
to be offered (*Plat. Lys.* 206 d e), pre-
tends that he is going to demonstrate
a geometrical proposition, scatters
ashes on a table so as to draw the fig-
ure, bends a spit and uses it as a pair
of dividers (διαβήτην), and, while the
attention of those present is fixed upon
the demonstration, flices a piece of
the offering. The point, if there is
any, would be to illustrate the So-
cratic method of utilizing science.
The above use of ashes or sand is
familiar from the story of Archimedes.
Cf. also *Vitr.* 6 praef., *Aristippus*
naufragio eiectus ad Rhodi-
ensium litus animadvertit
geometrica schemata descripta.
There may be a lacuna between 178
and 179.

ἐκ τῆς παλαιστρας θυμάτιον ὑφείλετο.

ΣΤΡΕΨΙΑΔΗΣ.

180 τί δῆτ' ἐκείνον τὸν Θαλὴν θαυμάζομεν;
 ἄνοιγ', ἄνοιγ' ἀνύσας τὸ φροντιστήριον
 καὶ δεῖξον ὥς τάχιστα μοι τὸν Σωκράτην.
 μαθητιῶ γάρ· ἄλλ' ἀνοίγε τὴν θύραν.—
 ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία;

ΜΑΘΗΤΗΣ.

185 τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέσαι;

ΣΤΡΕΨΙΑΔΗΣ.

τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.
 ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὕτοί;

179. Eupolis makes a similar charge in 310, δεξιόμενος δὲ Σωκράτης τὴν ἐπίδειξιν (ἔδων) Στησιχόρου πρὸς τὴν λύραν οἰνοχόην ἐκλεψεν.

180. Cf. *Av.* 1009. *Plaut. Capt.* ii. 2. 24, eugepae: Thalem talento non emam Milesium; nam pol ad sapientiam huius nimius nugator fuit.

181. ἀνύσας: an expression (sometimes with τι or ποτὶ) denoting impatience. Cf. 506, 635, 1253; *Eg.* 71; *Ran.* 1171; *Vesp.* 30.

183. μαθητιῶ: comic desiderative, formed like such words as χεζητιῶ in 1387.—ἀλλ' ἀνοίγε: "but do open."

184. The interior of the house (but see *Intro.* § 38) is now exposed to view (by means of the ἐκκύκλημα?).—ὦ Ἡράκλεις: a very common excl. at an unusual sight. Cf. *Av.* 814, 859, 1129, etc. So ἀναξ Ἡράκλεις, *Av.* 277 and often. ὦ πολυτίμηθ' Ἡράκλεις,

Ach. 807. Its tone is too familiar for tragedy.

186. ἐκ Πύλου: more accurately ἐκ Σφακτηρίας. Reference is here made to the Spartans captured by the Athenians under Cleon on the island of Sphacteria in 425 B.C. The jest alludes to their lean and haggard appearance after their long imprisonment, or possibly to the sad plight in which the prisoners appeared when they were brought to Athens after being blockaded for a long time on the island.—Λακωνικοῖς: adj. used as subst. for Λάκωσι. Examples are found elsewhere in *Ar.* and also in prose, as *Xen. Hell.* ii. 4. 10; iv. 8. 35 and 37. Similarly Ἀχαρνικοί, *Ach.* 329; Μεγαρικέ, *Ach.* 830; Ἀττικωνικοί, *Pax.* 215, comically formed after Λακωνικοί.

187. οὔτοί: a long vowel or diphthong before deictic -ι in forms of οὗτοσί is shortened. See also on 14.

ΜΑΘΗΤΗΣ.

ζητοῦσιν οὗτοι τὰ κατὰ γῆς.

ΣΤΡΕΨΙΑΔΗΣ.

βολβούς ἄρα

ζητοῦσι. μὴ νῦν τοῦτό γ' ἔτι φροντίζετε·
 190 ἐγὼ γὰρ οἶδ', ὧν εἰσὶ μεγάλοι καὶ καλοί.
 τί γὰρ οἶδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;

ΜΑΘΗΤΗΣ.

οὗτοι δ' ἐρεβοδιφῶσιν ὑπὸ τὸν Τάρταρον.

ΣΤΡΕΨΙΑΔΗΣ.

τί δῆθ' ὁ πρωκτὸς ἐς τὸν οὐρανὸν βλέπει;

ΜΑΘΗΤΗΣ.

αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.

188. τὰ κατὰ γῆς: in Plat. *Apol.* 19 b the accusation made by the old enemies of Socrates is represented as being, in part, substantially this: Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια. This charge is refuted at length in the *Apol.*, and is disproved also by the testimony of Xen. Cf. *Mem.* i. 1. 11. Yet Plat. in his dialogues does not scruple to represent Socrates as speculating about the locality and nature of Hades, etc. Cf. *Phaed.* 113 f. In these cases Socrates is, no doubt, a mere *dramatis persona*. — βολβούς: in the judgment of Strepsiades, the only things worth seeking under the ground are bulbi, bulbous roots which grew wild, and were highly prized as food. See on 190.

189. φροντίζετε: obs. the freq. recurrence of the philosophical words formed on the stem φροντιδ-, such as φροντιστήριον 94, μεριμνοφροντιστής 101,

φροντίζειν 125, φροντίς 137, φρόντισμα 155, etc. Cf. 225, περιφρονῶ.

190. μεγάλοι: Plin. *N. H.* xix. 5. 30, effodiuntur bulbi ante ver, aut deteriores illico fiunt...rubicundis rotundioribusque laus et grandissimis.

191. γάρ: in questions evoked by surprise at something just observed, γάρ is often used without reference to anything that has been said. Cf. 200, 218. — ἐγκεκυφότες: cf. Epicrates, 8. 21, where the pupils of Plat. πάντες ἀναυδεῖς τότ' ἐπέστησαν καὶ κύψαντες χρόνον οὐκ ὀλίγον διεφρόντιζον.

192. οὗτοι δέ: in antithesis to οὗτοι in 188, the speaker, as far as the grammatical const. is concerned, disregarding the question contained in 191, although he answers it as if by accident. — ἐρεβοδιφῶσιν: comic word, ridiculing the deep speculation which penetrates even beneath Tartarus, where there is — nothing.

195 ἀλλ' εἴσιθ', ἵνα μὴ 'κείνος ὑμῖν ἐπιτύχῃ.

ΣΤΡΕΨΙΑΔΗΣ.

μήπω γε, μήπω γ'· ἀλλ' ἐπιμεινάντων, ἵνα
αὐτοῖσι κοινώσω τι πραγμάτιον ἐμόν.

ΜΑΘΗΤΗΣ.

ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν ἀέρα
ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον.

ΣΤΡΕΨΙΑΔΗΣ.

200 πρὸς τῶν θεῶν, τί γὰρ τάδ' ἐστὶν; εἰπέ μοι.

ΜΑΘΗΤΗΣ.

ἀστρονομία μὲν αὐτῇ.

ΣΤΡΕΨΙΑΔΗΣ.

τουτὶ δὲ τί;

ΜΑΘΗΤΗΣ.

γεωμετρία.

195. εἴσιτε: where were they, and how did it come about that they were there? See Introd. § 38. — ἐκείνος: ille, denoting his importance. — ἐπιτύχῃ: "ἐπιτυγχάνειν dicitur qui quaerit; περιτυγχάνειν qui non quaerens in aliquid incidit." G. Hermann. Cf. 535. Thuc. vii. 25. 2, τῶν πλοίων (which they were seeking) ἐπιτυχοῦσαι (αἱ νῆες) τὰ πολλὰ διέφθειραν. But sometimes ἐπιτυγχάνειν is used of finding by accident. Cf. Hdt. i. 68. 11, ἐγὼ γὰρ ἐν τῇδε θέλῳ τῇ αὐλῇ φρέαρ ποιήσασθαι, ὁρύσσων ἐπέτυχον σορῶ (coffin) ἐπαπῆχει. — ὑμῖν: he himself remains with Strepsiades.

196. μήπω: deprecatory. Cf. 267.

198. πρὸς τὸν ἀέρα: in the open air they would lose their scholarly

pallor. In Luc. *Anach.* 24, Solon says, τὰ σώματα θλίβειν ἀξιοῦμεν πρὸς τὸν ἀέρα κτέ.

200. Reference is here made to astronomical and geometrical instruments.

201. Astronomy (and geometry), according to the view of Socrates, ought to be pursued only for practical purposes. Mere abstract knowledge he regarded as useless, and to investigate too anxiously περὶ τῶν μετεώρων appeared to him to be even contrary to the will of the gods. (Xen. *Mem.* iv. 7. 2 f.) On the other hand, the sophist Hippias of Elis and others taught astronomy, and there must have been tolerably general interest in the subject. — αὐτῇ: obs. assimilation of gender to that of the pred.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' οὖν τί ἐστι χρήσιμον;

ΜΑΘΗΤΗΣ.

γῆν ἀναμετρεῖσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

πότερα τὴν κληρουχικὴν;

ΜΑΘΗΤΗΣ.

οὐκ, ἀλλὰ τὴν σύμπασαν.

ΣΤΡΕΨΙΑΔΗΣ.

ἀστεῖον λέγεις.

205 τὸ γὰρ σόφισμα δημοτικὸν καὶ χρήσιμον.

ΜΑΘΗΤΗΣ.

αὕτη δέ σοι γῆς περίοδος πάσης. ὁρᾷς;

202. τί: acc. of respect, equiv. to *eis* τί. Cf. Dem. *De Cor.* 311, τί... σὺ χρήσιμος εἰ;

203. ἀναμετρεῖσθαι: this inf. takes the place of the acc. τί in the preceding question. The other example cited by L. and S., *Av.* 381, ἐστὶ τῶν λόγων ἀκοῦσαι... χρήσιμον, is not to the point. — The word means *measure, lay off*, and hence *divide out*. Strepsiades takes it in the last sense. Conquered territory, esp. after Pericles's time, was divided by lot (κληρος, hence κληρουχία) among the poorer classes, after a tenth had been set apart for the gods. Cf. *Thuc.* iii. 50. The mid. ἀναμετρεῖσθαι is rare, but not without parallel. Cf. *Frg.* 622, οὐκ οὖν μ' ἐάσεις ἀναμετρήσασθαι τάδε; *Eur. El.* 52, πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶφρον. — πότερα: this and its equiv. πότερον are not very rare in single questions in the comedians and Plat. Cf. *Ran.* 69; *Av.* 104, etc.

204 f. Strepsiades, taking ἀναμετρεῖσθαι in the sense of *divide out, distribute*, finds such a treatment of *all the land* a good idea — for the people. For other communistic views, cf. *Eccl.* 631, δημοτικὴ γ' ἡ γνώμη καὶ καταχρῆνη | τῶν σεμνοτέρων. Eubulus, 72, ὁ πρῶτος εὐρὼν τὰλλότρια δειπνεῖν ἀνὴρ | δημοτικὸς ἦν τις, ὡς ἔοικε, τοὺς τρόπους.

206. σοί: so-called ethical dat. H. 770; G. 184, 3, n. 6. — γῆς περίοδος: *circumference of, or journey around, the earth*; then a *description of the earth* (*Hdt.* iv. 36); finally, as here, a *map of the world*. In *Hdt.* v. 49, Aristagoras comes to Sparta ἔχων χάλκεον πῖνακα, ἐν τῷ γῆς ἀπόδος περίοδος ἐνετέτμητο καὶ θάλασσά τε πᾶσα καὶ ποταμοὶ πάντες. Theophrastus in his will (*Diog. L.* v. 2. 51) gives directions concerning τοὺς πῖνακας, ἐν οἷς αἱ τῆς γῆς περίοδοι εἰσι. *Ael. V. H.* iii. 28, Σωκράτης τὸν Ἀλκιβιάδην μέγα

αἶδε μὲν Ἀθῆναι.

ΣΤΡΕΨΙΑΔΗΣ.

τί σὺ λέγεις; οὐ πείθομαι.
ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους.

ΜΑΘΗΤΗΣ.

ὥς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον.

ΣΤΡΕΨΙΑΔΗΣ.

210 καὶ ποῦ Κικυννῆς εἰσιν οὐμοὶ δημόται;

ΜΑΘΗΤΗΣ.

ἐνταῦθ' ἔνεισιν. ἡ δέ γ' Εὐβοί', ὥς ὁρᾷς,
ἡδὲ παρατέταται μακρὰ πόρρῳ πάννυ.

ΣΤΡΕΨΙΑΔΗΣ.

οἶδ' ὑπὸ γὰρ ἡμῶν παρετάθη καὶ Περικλέους.
ἀλλ' ἡ Λακεδαίμων ποῦ 'σθ';

φρονούντα ἐπὶ τοῖς ἀγροῖς ἤγαγον εἰς
τινα τόπον, ἐνθα ἀνέκειτο πινάκιον ἔχον
γῆς περίοδον, καὶ προσέταξε τὴν Ἀττι-
κὴν ἐνταῦθα ἀναζητεῖν. ὥς δὲ εὔρε,
προσέταξε τοὺς ἀγροὺς διαθρῆσαι. τοῦ δὲ
εἰπόντος· ἀλλ' οὐδαμοῦ γεγραμμένοι εἰσίν,
ἐπὶ τοῦτοις, εἶπε, μέγα φρονεῖς;

207. αἶσα: obs. the local use of the
dem. here and esp. in 212 and 214.
Cf. Eq. 1317; Av. 39; Pax, 505.

208. The fondness of the Atheni-
ans for litigation was the subject of
much ridicule on the part of come-
dians. Every year 6000 citizens
(Vesp. 662) were ἡλιασταί (jurymen).
Cf. Eq. 1317; Av. 39; Pax, 505,
οὐδὲν γὰρ ἄλλο θρᾶτε πλὴν δικάζετε.
Luc., in an enumeration of national
characteristics, says, *Icarom.* 16, ὁ
φοῖνιξ ἐνεπορεύετο καὶ ὁ Κίλιξ ἐλίσσεται
καὶ ὁ Λάκων ἐμαστιγοῦτο καὶ ὁ Ἀθη-
ναῖος ἐδικάζετο.

209. ὥς: an elliptical mode of ex-
pressing an assurance, somewhat anal-
ogous to the elliptical use of γάρ:
(you may rest assured that such is the
case) as, etc. Not very common, though
several examples occur in the drama-
tists. Some make ὥς declarative:
(you may rest assured) that, etc.

210. Strepsiades, still incredulous,
inquires: "And where then are the
Cicynnians, my fellow-demesmen?"
— οὔμοι: the ι of οἱ disappears, and
crasis takes place, though there is no
evidence that the intermediate form
was ever used.

212. παρατέταται: lies stretched out
alongside (Attica) to a great length;
hence the earlier name Macris. Strep-
siades, however, takes παρατείνω in the
sense, stretch at one's feet, subdue.

213. Thuc. i. 114, καὶ Ἀθηναῖοι ἐς
Εὐβοίαν διαβάντες Περικλέους στρα-

ΜΑΘΗΤΗΣ.

ὅπου 'στίν; αὐτήϊ.

ΣΤΡΕΨΙΑΔΗΣ.

215 ὡς ἐγγὺς ἡμῶν· τοῦτο πάνυ φροντίζετε,
ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρρω πάλιν.

ΜΑΘΗΤΗΣ.

ἀλλ' οὐχ οἶόν τε νῆ Δί'.

ΣΤΡΕΨΙΑΔΗΣ.

οἰμώξεσθ' ἄρα.

φέρε, τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνήρ;

ΜΑΘΗΤΗΣ.

αὐτός.

ΣΤΡΕΨΙΑΔΗΣ.

τίς αὐτός;

ΜΑΘΗΤΗΣ.

Σωκράτης.

τηγοῦντος κατεστρέψαντο πᾶσαν (445 B.C.). Cf. Plut. *Per.* 23.

214. ὅπου 'στίν: when the person questioned thus repeats the question, it is regularly put in the indirect form (relative-interr.); but exceptions occur in the Mss. Cf. 664, 677, 690, 753, 760, 1248, etc. Exceptions (in the Mss. at least): *Eccl.* 761; *Ran.* 1424; *Par.* 847; *Av.* 608, 1234. *Kr. Spr.* 51, 17, 3.

215. Sparta, in any case, lies rather near for the comfort of Strepsiades, but on the map she is fearfully close by; so he exclaims: "How near to us! Here is a case for serious cogitation, — to take her *back again* (πάλιν) far from us," which implies that the map had brought her near. He does not understand the scale of the map. Evidently charts were not common at that time.

217. νῆ Δία: it would be possible to transfer these words to the next sent., but it is unnecessary; for although *μή* (except in *ναί μή*) occurs only in neg. sents., νῆ is used not only in affirmations, but sometimes also in negations. *Theom.* 640, νῆ Δία τιτθοὺς . . . οὐκ ἔχει. *Diphil.* 32. 25, κίχλην γε νῆ Δί' οὐκ ἔτι ἔστιν . . . ἰδεῖν. *Antiph.* 158. 6, μείζον κακὸν οὐκ ἔστιν οὐδέν . . . νῆ Δία. *Philetaerus*, 4, Πηλεὺς δ' ἔστιν ὄνομα κεραμῆως . . . ἀλλ' οὐ τυράννου νῆ Δία. The examples all show νῆ Δία.

218. γάρ: see on 191. — κρεμάθρας: Socrates is seen floating in the air, as it were, like a god; but Strepsiades sees what supports him. At 226 it is called *ταρβός*.

219. αὐτός: ipse. With this word pupils designated their teacher, and slaves their master; hence the αὐτὸς ἔφα (ipse dixit) of the Pythago-

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σώκρατες.

220 ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα.

ΜΑΘΗΤΗΣ.

αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σώκρατες,

ὦ Σωκρατίδιον.

ΣΟΚΡΑΤΗΣ.

τί με καλεῖς, ὦ 'φήμερε;

ΣΤΡΕΨΙΑΔΗΣ.

πρῶτον μὲν ὃ τι δρᾷς, ἀντιβολῶ, κάτειπέ μοι.

ΣΟΚΡΑΤΗΣ.

225 ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΣΤΡΕΨΙΑΔΗΣ.

ἔπειτ' ἀπὸ ταρροῦ τοὺς θεοὺς ὑπερφρονεῖς,

reans. In *τίς αὐτός* it is treated as a subst. Cf. Frg. 261, ἀνοιγέτω τις δάματ' αὐτός (the master) ἔρχεται.—ὦ Σώκρατες: this call Socrates disdains to hear, coming as it does from a creature of a day; so Strepsiades asks the disciple to call him, and loudly, so that he will certainly hear this time.

220. οὗτος: in address, *you there*. G. 148, n. 2; H. 698.

221. The pupil, who has just been so perfectly at leisure and so talkative, now in the presence of his master no longer "has time," and departs.

223. After the manner of the introduction of gods in tragedy, Socrates, as a being of a higher order, is suspended by machinery apart from mere mortals; hence ὦ ἐφήμερε, as

men are often called in contrast with gods. Cf. Av. 687.

224. πρῶτον μὲν: the expected antithetical ἔπειτα never comes; for ἔπειτα in 226 has a different use.

225. ἀεροβατῶ: Plat. *Apol.* 19 c, ἐωρᾶτε Σωκράτη τινὰ ἐκεῖ φάσκοντα ἀεροβατεῖν κτέ.—περιφρονῶ: meditate upon, as in 741; but Strepsiades takes the word in the sense of *contemn*. Cf. Thuc. i. 25, περιφρονούντες αὐτούς, where the Schol. remarks on the Attic use of the acc. instead of the ordinary gen.—τὸν ἥλιον: Socrates means the sun, but Strepsiades, understanding the *Sun-god*, infers that Socrates despises the gods, and wonders if this has to be done in an elevated basket rather than on the ground.

226. ἔπειτα: "admirantis est

ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἴπερ;

ΣΟΚΡΑΤΗΣ.

οὐ γὰρ ἂν ποτε

ἐξεῦρον ὀρθῶς τὰ μετέωρα πράγματα,
εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα
230 λεπτήν καταμίξας εἰς τὸν ὅμοιον ἄερα.
εἰ δ' ὦν χαμαὶ τᾶν κατ' ὅθεν ἐσκόπουν,
οὐκ ἂν ποθ' εὔρον· οὐ γὰρ ἀλλ' ἢ γῆ βία
ἐλκει πρὸς αὐτὴν τὴν ἱκμάδα τῆς φροντίδος.

non sine aliqua indignatione." Bothe. See on 524. Cf. 1214, 1249. — ὑπερφρονεῖς: const. sometimes with the gen., sometimes with the acc. Cf. 1400. Eur. Bacch. 1326, δαιμόνων ὑπερφρονεῖ.

227. ἀπὸ τῆς γῆς: sc. ὑπερφρονεῖς. — εἴπερ: sc. ὑπερφρονεῖν δεῖ τοὺς θεοὺς. Compare "if at all." Cf. Plat. Rep. vi. 497 e, οὐ τὸ μὴ βούλεσθαι, ἀλλ' εἴπερ (sc. τι κωλύσει) τὸ μὴ δύνασθαι διακωλύσει. Euthyd. 296 b, οὐκ οὐν ἡμᾶς γε (σφαλεῖ), ἀλλ' εἴπερ, σέ. Legg. ii. 667 a, οὐ προσέχων τοῦτο τὸν νοῦν δρῶ τοῦτο, εἴπερ, ἀλλ' ὁ λόγος ὅπῃ φέρεται, ταύτη πορευόμεθα. Ibid. x. 900 e, τῶν μὲν προσήκειν (ἐροῦσιν) ἡμῖν, εἴπερ, ὅποσα φλαῦρα. Parm. 150 b, ἐν μὲν ὅλῳ τῷ ἐνὶ οὐκ ἂν εἴη συμκρότης, ἀλλ', εἴπερ, ἐν μέρει. Theophr. C. P. v. 14. 8, ἡ τοῦ καύματος ὑπερβολὴ τὰ ἐρριζωμένα οὐ φθείρει, ἀλλ', εἴπερ, τοὺς βλαστοὺς ἐπικαίει. Id. De Igni, Erg. 63, οὐ μὴν ἀλλ', εἴπερ, ἐκείνην ὑπολείπτεον τὴν αἰτίαν. Kr. Spr. 65, 5, 11.

229. εἰ μὴ κρεμάσας: nisi suspensa meditatione; in full, εἰ μὴ ἐξεῦρον κρεμάσας (instrumental). Cf. Dem. Timocr. 46, ὁ νόμος οὐκ ἐξ περὶ τῶν ἀτίμων λέγειν, ἐὰν μὴ τῆς ἀδείας δοθείσης. Thuc. vii. 38. 1, οὐδέτεροι δυνάμενοι ἐξιοῖν τι λόγου παραλαβεῖν, εἰ

μὴ ναῦν μίαν οἱ Κορίνθιοι καταδύσαντες. Aesch. Ag. 1139, οὐδέν ποτ', εἰ μὴ ξυνθανομένην (sc. ἐμὲ δεῦρο ἤγαγες).

230. ὅμοιον ἄερα: its kindred air. Cf. Plut. Mor. 898 d, οἱ ἀπ' Ἀναξαγόρου (τὴν ψυχὴν) ἀεροειδῆ ἔλεγον. Heraclitus also regarded the soul as a sort of ἀναθυμίασις (exhalation or evaporation), and thought its end was to become drier and more like fire. Diogenes of Apollonia considered the soul to be air literally. Cf. Arist. De An. i. 2. 15.

232. οὐ γὰρ ἀλλά: for (so it is) not (possible to comprehend) μετέωρα πράγματα, but, etc. Cf. 331; Ran. 58, 192, 498; Eq. 1205. H. 1050, 4 f.

233. τὴν ἱκμάδα: "aquam calore resolutam in vaporem subtilissimum et a terra vel aqua ascendentem ita vocat Aristophanes: τὴν ἱκμάδα τῆς φροντίδος, i.e. τὴν φροντίδα ὥσπερ ἱκμάδα ἀναβαλνύσαν." Schneider. Diogenes of Apollonia says, acc. to Sen. Q. N. iv. 2. 29, ut in lucerna oleum illo fluit ubi exurit, sic aqua illo incumbit quo vis caloris et terrae aestuantis arcessit. Cf. Theophr. C. P. iii. 10. 1 (prob. following the same Diogenes), ὁ δὲ ἄρ' ἐγκαταμιγνύμενος (ἀνάγκη γὰρ ἐγκατα-

πάσχει δὲ ταὐτὸ τοῦτο καὶ τὰ κάρδαμα.

ΣΤΡΕΪΙΑΔΗΣ.

235 τί φῆς;

ἡ φροντὶς ἔλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;
ἴθι νυν, κατὰβηθ', ὦ Σωκρατίδιον, ὡς ἐμέ,
ἵνα με διδάξης ὦνπερ ἔνεκ' ἐλήλυθα.

ΣΟΚΡΑΤΗΣ.

ἦλθες δὲ κατὰ τί;

ΣΤΡΕΪΙΑΔΗΣ.

βουλόμενος μαθεῖν λέγειν.

240 ὑπὸ γὰρ τόκων χρήστων τε δυσκολωτάτων
ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

μίγνυσθαι κινουμένης) ἰκμάδα τέ τινα διδωσι (τῇ γῇ) καὶ παρέχει τροφήν. Arist. P. A. iii. 10. 6, σαρκώδεις ἂν οὔσαι (αἱ φρένες) καὶ εἰλον, καὶ εἰλκον μᾶλλον ἰκμάδα πολλήν. And just before, ὅταν ἐλκυσσῶσιν (αἱ φρένες) ὑγρότητα θερμὴν καὶ περιττωματικὴν, εὐθὺς ἐπιδήλως ταράττει τὴν διάνοιαν καὶ τὴν αἴσθησιν. It is a pity that Ar. did not know that οἱ κόρες γίνονται ἐκ τῆς ἰκμάδος τῆς ἀπὸ τῶν ζώων συνισταμένης ἐκτός, as stated in Arist. An. Hist. v. 31. 1.

234. The poet ridicules Socrates's habit of drawing his illustrations from the affairs of common life. Cf. 385. — *πάσχει* κτ.: lit. *this same thing the cresses also experience*, i.e. they take up moisture. For this use of *πάσχειν*, cf. 662, 798, 816. Why Socrates selects the cress appears, acc. to Kock, from Plin. N. H. xx. 13. 60, *nasturtium animus exacuit*; xix. 8. 44, *nasturtium nomen accepit a narium tormento*; et inde *vigoris significatio proverbio*

id *vocabulum usurpavit, veluti torporem excitantis*. Hence *βλέπειν κάρδαμα*, *Vesp.* 455. The fact, however, that the cress was well known to all as an aquatic plant with much watery juice, would perhaps sufficiently account for its being selected for the illustration.

235. *τί φῆς*: often used in expressing astonishment, accompanied either by wonder, as here, or by indignation, as in 1443. — Strepsiades catches the leading words, but misses their relation to each other. — After 239, Socrates, at the request of his new pupil, descends to the earth.

241. *ἄγομαι, φέρομαι*: cf. Eur. *Tro.* 1310, *ἀγόμεθα, φερόμεθα*. This is a figurative use of the military term, *ἄγειν* καὶ *φέρειν*, originally meaning *drive and carry*, i.e. *plunder*. Compare *agere et ferre*. — *ἐνεχυράζομαι*: pass., *τὰ χρήματα* being the acc. of the thing, as with *ἀφηρεῖθαι*, 169. Obs. the repetition of *-ομαι* here, and of *-ων* in the preceding verse. See on 6.

ΣΟΚΡΑΤΗΣ.

πόθεν δ' ὑπόχρεως σαντὸν ἔλαθες γενόμενος;

ΣΤΡΕΨΙΑΔΗΣ.

νόσος μ' ἐπέτριψεν ἱππική, δεινὴ φαγεῖν.
ἀλλὰ με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγῳ,
245 τὸν μηδὲν ἀποδιδόντα. μισθὸν δ', ὄντω' ἂν
πράττη μ', ὁμοῦμαί σοι καταθήσῃ τοὺς θεούς.

ΣΟΚΡΑΤΗΣ.

ποίους θεοὺς ὁμεῖ σύ; πρῶτον γὰρ θεοὶ
ἡμῖν νόμισμα' οὐκ ἔστι.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ γὰρ ὁμνυτ'; ἦ
σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ;

ΣΟΚΡΑΤΗΣ.

250 βούλει τὰ θεῖα πράγματ' εἰδέναι σαφῶς,
ἅττ' ἔστιν ὀρθῶς;

242. γενόμενος: for the aor. partic. denoting coincident action, see GMT. 24, n. 1.

243. δεινὴ φαγεῖν: an allusion, perhaps, to the disease φαγέδαινα, usually a cancerous ulcer, but cf. Galen. Med. Defin. 400, 58, φαγέδαινα ἔστι κατασκευή, καθ' ἣν ὀρεγόμενοι πολλῆς τροφῆς καὶ λαμβάνοντες ἔμετρον οὐ κρατοῦσιν αὐτῆς, ἀλλ' ἐξερῶσαντες πάλιν ὀρέγονται.

246. τοὺς θεούς: const. with ὁμοῦμαι. H. 712; G. 158, n. 2.

248. ἡμῖν νόμισμα' οὐκ ἔστι: equiv. to ἡμεῖς θεοὺς οὐ νομίζομεν: the (usual) gods are not current with us. νόμισμα is custom or coin, hence the allusion in 249. Cf. Eur. Oed. Frg. 9, οἱ τοὶ νόμισμα λευκοῦς ἄργυρος μόνον | καὶ χρυσός ἔστιν, ἀλλὰ κέρηθ' ἑκατοῖς | νόμισ-

μα κείται πᾶσιν, ἢ χρησθαι χρῆν. — θεοὶ ... ἔστι: obs. the agreement of the verb with the pred. This is very common, esp. when the pred. immediately precedes the verb. — τῷ γὰρ ὁμνυτε: these words cannot be genuine, for ὁμνύναι τινί means swear to one, never swear by a thing. Various unsatisfactory conjectures have been offered.

249. Cf. Poll. ix. 78, Βυζαντίων σιδήρῳ νομίζοντων (using as money) ἦν οὕτω καλούμενος σιδήρεος νόμισμα τι λεπτόν. Plat. Com. 94, χαλεπὸς ἂν οἰκήσαιμεν ἐν Βυζαντίῳ, | ὅπου σιδαρέοισι τοῖς νομίσμασι | χρῶνται. Byzantium was a Dorian colony; hence the Dor. form σιδήρεος.

251. ὀρθῶς: see on 638, 659. — εἴπερ ἔστι: equiv. to εἴπερ ἔξεστι, si quidem licet, as in 322.

ΣΤΡΕΨΙΑΔΗΣ.

νῆ Δί', εἵπερ ἔστι γε.

ΣΟΚΡΑΤΗΣ.

καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,
ταῖς ἡμετέραισι δαίμοσιν;

ΣΤΡΕΨΙΑΔΗΣ.

μάλιστά γε.

ΣΟΚΡΑΤΗΣ.

κάθιζε τοῖνυν ἐπὶ τὸν ἱερὸν σκίμποδα.

ΣΤΡΕΨΙΑΔΗΣ.

255 ἰδού, κάθηναι.

ΣΟΚΡΑΤΗΣ.

τουτονὶ τοῖνυν λαβέ

τὸν στέφανον.

ΣΤΡΕΨΙΑΔΗΣ.

ἐπὶ τί στέφανον; οἴμοι, Σώκρατες,

ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.

252. *ξυγγενέσθαι*... *ἐς*: here *ξυγγενέσθαι* is about synonymous with *ξυνελθεῖν*. Cf. *Eq.* 1300, *φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις ἐς λόγον*. The dat. may depend either on *ξυν* or on the whole clause, as in *Soph. O. C.* 1164, *σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν*, where the simple verb is used. Cf. *Hdt.* v. 24. 16, *σὲ... ἐς λόγους μοι ἀπικέσθαι*.

254. *σκίμποδα*: play upon τὸν ἱερὸν τρίποδα. The *σκίμπος*, however, is not a comic invention. Cf. *Plat. Prot.* 310 c, *καὶ ἅμα ἐπισηλαφῆσας τοῦ σκίμποδος ἐκαθίζετο παρὰ τοὺς πόδας μου*. The formalities which follow are an imitation of the ceremonies of the Orphic Pythagoreans, which contained Phrygian and Aegyptian ele-

ments that were originally distasteful to most Greeks. Very similar are the ceremonies connected with the Phrygian Bacchus (or Sabazius), described in *Dem. De Cor.* 259 f.

255. *ἰδού*: see on 82.

256. The *chaplet* reminds Strep-siades of the custom of placing one on the head of a victim for sacrifice. As he has recently seen Athamas on the stage, crowned for sacrifice (see on the next verse), he fears the same fate.—*ἐπὶ τί στέφανον*: sc. *λάβω* or *χρῆ με λαβεῖν*.

257. *ὅπως μὴ*: see on 824. GMT. 45, n. 7; H. 886. Cf. *Av.* 1494. *Const.*, *ὅπως μὴ θύσεται με, ὥσπερ (ἔθυσαν) τὸν Ἀθάμαντα*. For the position of *μέ*, cf. *Vesp.* 363, *ὥσπερ με*

ΣΟΚΡΑΤΗΣ.

οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους
ἡμεῖς ποιούμεν.

ΣΤΡΕΨΙΑΔΗΣ.

εἶτα δὴ τί κερδανῶ;

ΣΟΚΡΑΤΗΣ.

280 λέγειν γενήσῃ τρῖμμα, κρόταλον, παιπάλη.
ἀλλ' ἔχ' ἀτρεμεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Δί', οὐ ψεύσει γέ με·
καταπαττόμενος γὰρ παιπάλη γενήσομαι.

ΣΟΚΡΑΤΗΣ

εὐφημεῖν χρὴ τὸν πρεσβύτερον καὶ τῆς εὐχῆς ἐπακούειν.

γαλῆν κρέα κλέψασαν τηροῦσιν. Analogous examples are not rare. — 'Αθάμαντα: *Athamas*, whose story Soph. treated in two tragedies, almost lost his life through the agency of the goddess Nephelē. By her he had two children, Phrixus and Helle; but he subsequently proved faithless to her, and his children would have fallen victims to the hatred of his new bride, Ino, had they not saved themselves by flight. In retribution, *Athamas* was to be sacrificed to Zeus. When he was already standing before the altar, *Hercules* saved him by announcing that *Phrixus* had safely reached Colchis. *Helle* was drowned in the Hellespont.

258. οὐκ, ἀλλά: Kock reads οὐκ ἀλλά here and 204, 482, 498, 898; but the neg. seems to be sufficiently independent to receive the accent.

259. ἡμεῖς: half-emphatic, expressing self-importance, *we philosophers*.

260. λέγειν: an inf. depending in this way on a subst. is not incorrect, as some assert, but is quite consistent

with comic usage. Cf. *Aristopho*, 3. 6, ὑπομένειν πληγὰς ἄκμων (εἰμί), τοὺς καλοὺς πειρᾶν καπνός. *Antiph.* 194. 4, τοιοῦτοσί τίς εἰμι, τύπτεισθαι μῦθος, | τύπτειν κεραυνός, ἐκτυφλοῦν τιν' ἀστραπή, | φέρειν τιν' ἄρας ἄνεμος, ἀποπνίξαι βρόχος, | θύρας μοχλεῖν σείσμος, εἰσπηδᾶν ἄκρίς, | δειπνεῖν ἄκλητος μῦθα. — τρῖμμα: cf. 447; *Av.* 430. — κρόταλον: rattle-box. Cf. 448; *Eur. Cycl.* 104, οἷδ' ἄνδρα κρόταλον. — παιπάλη: meal; hence, *fine as meal, a subtle talker*. Cf. *Av.* 430. *Aeschines* (2. 40) calls *Demos*-thenes παιπάλημα.

261. The old man tries to evade the meal which *Socrates* is about to throw on him (this being part of the ceremonies of initiation); hence ἔχ' ἀτρεμεῖ, *hold still*.

262. παιπάλη: lit. here, but παιπάλη γενήσομαι is hyperbolic.

263. *Socrates* prays after the manner of a mystic priest. — εὐφημεῖν: *favere lingua*, i.e. *be silent*. *Thesm.* 39, εὐφημος πᾶς ἔστω λαὸς στόμα συγκλείσας. *Eur. Iph. A.*

ὦ δέσποτ' ἀναξ, ἀμέτρητ' Ἀήρ, ὃς ἔχεις τὴν γῆν με-
τέωρον,
265 λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησι-
κέραυνοι,
ἄρθητε, φάνητ', ὦ δέσποιναι, τῷ φροντιστῇ μετέωροι.

ΣΤΡΕΨΙΑΔΗΣ.

μήπω, μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ κατα-
βρεχθῶ.

1564, εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῶ.
—ἐπακούειν: "ἐπακούειν τινός dicitur is qui diligenter et attente aliquid et lubenter audit, et sic dei qui mortalium precibus praebent aurem dicuntur τῶν εὐχῶν ἐπακούειν. contra, ὑπακούειν τινί is dicitur qui ad vocantis vocem respondet obtemperatque, ut ianitor dicitur τῷ κύβαντι τὴν θύραν ὑπακούειν. hinc fit ut saepissime καλεῖν et ὑπακούειν sibi inter se respondeant." Cobet. Cf. *Eq.* 1080; *An.* 205.

264 f. "The thinking men of those times were turning more and more from polytheism to monotheism, which they conceived sometimes as material, sometimes as ideal, pantheism. The transition was furnished by the Orphic Pythagoreans, who combined the related divinities (usually three) into one; as here, *Air, Aether, Clouds*." Petersen. Among the poets, Eur. esp. opened the way for this monotheistic tendency, by designating *Aether* as the chief god, and identifying it with Zeus. Cf. *Frg.* Incert. 1, ὁρᾷς τὸν ὕψου τόνδ' ἄπειρον αἰθέρα | καὶ γῆν περίξῃ ἔχονθ' ὄγραῖς ἐν ἀγκάλαις | τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν. *Frg.* 869, ἀλλ' αἰθὴρ τίκτει σε, κόρα, Ζεὺς δὲ ἀνθρώποις ὀνομάζεται. See on *Ran.* 100.

—The dogma that *Air* was a divinity is ascribed by Cicero (*N. D.* i. 12. 29) and Augustine (*Civ. Dei.* 8. 2) to Diogenes of Apollonia; and although he may not have maintained this explicitly, still it may be inferred from his words (*Frg.* 6), καὶ μοι δοκεῖ τὸ τὴν νόησιν ἔχον εἶναι ὃ ἀήρ κτέ. Similar views are expressed by Democritus and others. —μετέωρον: *Plut. Mor.* 896 e, Ἀναξίμανης (τὴν γῆν φησι) διὰ τὸ πλάτος ἐποχείσθαι ἀέρι. The notion that the earth is suspended in and supported by the air was widespread among Greek philosophers. Ovid has it a step nearer the truth (*Met.* i. 12f.), in aere tellus ponderibus librata suis. The divine nature of the clouds is our poet's own invention. —ἀμέτρητ' Ἀήρ, λαμπρός τ' Αἰθήρ: examples of the voc. connected with a following nom., esp. by τέ, are not rare. Cf. 595 ff.

266. φροντιστῇ: see on 94. Socrates speaks of himself in the third pers.

267. πρὶν ἂν: the subj. is used with πρὶν only when a neg. precedes. *GMT.* 67. —τουτὶ: sc. τὸ ἰμῶτιον. The dem. freq. refers to objects on the stage, which, being visible, need no further designation. Cf. 1146; *Ran.* 160; *Eq.* 493.

τὸ δὲ μηδὲ κινῆν οἴκοθεν ἔλθειν ἐμὲ τὸν κακοδαίμον'
ἔχοντα.

ΣΩΚΡΑΤΗΣ.

ἔλθετε δῆτ', ὦ πολυτίμητοι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν.
πτο εἶτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι κά-
θησθε,

εἶτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἵστατε
Νύμφαις,

εἶτ' ἄρα Νείλου προχοαῖς ὑδάτων χρυσέαις ἀρύεσθε
πρόχοισιν,

ἣ Μαιῶτιν λίμνην ἔχει' ἣ σκόπελον νιφόεντα Μίμαντος·

268. τὸ *ἔλθιν*: the inf. with *τό* (more rarely without the art., *Vesp.* 835) is often used in exclamatory clauses. Cf. Lat. *mene incepto desistere victam* (*Verg. Aen. i.* 37). In this Lat. example, however, we have a mere idea or conception, whereas the aor. *ἔλθιν* refers to an actual past occurrence. Kr. *Spr.* 55, 1, 6; GMT. 104, and App. II. Cf. 819; *Ran.* 741; *Av.* 5, 7. *Plut.* 593, τὸ γὰρ ἀντιλέγειν τοῖσιν ὑμῶν. — *μηδέ* (*ne-quidem*): the articular inf. when neg. takes *μή* under all circumstances, examples of *οὐ* being very rare. — *κινῆν*: a leather cap, as a protection against rain or sunshine. In the city and vicinity coverings for the head were worn only in unusual cases.

270 ff. Poetical designation of the four quarters of the globe. Lake Maeotis and Mount Mimas (in Ionia) represent the east.

271. *πατρός*: father of the Clouds. — *κήποις*: these *gardens of Ocean* are identical with the garden of the Hesperides. Cf. *Eur. Hipp.* 742–751, 'Ἑσπερίδων ἐπὶ μηλοσπορον ἄκταν | ἀνύ-
σαιμι τῶν ἀοιδῶν, | ἵ' ὁ ποντομέδων πορ-
φυρέας λίμνας | ναύταις οὐκέθ' ὀδὸν νέμει |

σεμνὸν τέρμονα ναῶν | οὐρανοῦ, τὸν Ἄτλας
ἔχει, | κρήναι τ' ἄμβρόσιαι χέονται Ζανὸς
μελῶρων παρὰ κόλταις, | ἵ' ὀλβιόδωρος
αἰεὶ ζαθία | χθὼν εὐδαιμονίαν θεοῖς. —
Νύμφαις: "in gratiam et hono-
rem Nympharum." G. Hermann. These are the Hesperides themselves, who are always conceived of as Nymphs, who *sweetly sing*. Cf. *Hes. Th.* 518, 'Ἑσπερίδων λιγυφώνων. *Eur. Hipp.* 743 (see above), 'Ἑσπερίδων τῶν ἀοιδῶν. *Id. H. F.* 394 f.

272. *προχοαῖς*: often used of the mouth of a river, as in *Hom. Il.* xvii. 263; of that of the Nile in *Aesch. Suppl.* 1025. But the fact that the prep. (*ἐπὶ* 270, *ἐν* 271) is wanting, and *ὑδάτων* is without epith., creates a suspicion that the word is corrupt. Moreover, the proximity of *προχοαῖς* and *πρόχοισι* seems strange. The former is prob. a gloss on the latter (as late writers use *προχὴ* for *πρόχους*), having replaced some word, such as *τροφίμων* or *ποτίμων*. — *ὑδάτων*: depends on *ἀρύεσθε* (part. obj.). G. 170, 1; H. 736.

273. Just as *Soph.* could not have visited the Niobe-crag of Sipylus when he wrote (*Ant.* 830), "rain and

ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσαι.

ΧΟΡΟΣ.

275 ἀέναοι Νεφέλαι, (Στροφή.)

ἀρθῶμεν φανεραὶ δροσερὰν φύσιν εὐάγῃτον

πατρὸς ἀπ' Ὀκεανοῦ βαρναχέος

ὑψηλῶν ὀρέων κορυφὰς ἐπὶ

280 δενδροκόμους, ἵνα

τηλεφανεῖς σκοπιὰς ἀφορώμεθα

καρπούς τ' ἀρδομέναν ἱερὰν χθόνα

snow never forsake it," so our poet had never seen Mimas, which even in winter is seldom, if ever, covered with snow. The ancients often portray such things according to their fancy. *Pictoribus atque poetis | quidlibet audendi semper fuit aequa potestas.* Hor. *A. P.* 9 f. See on 597.

274. ὑπακούσατε: see on 263. "Ut vocatae veniant ad sese rogat Nubes, non ut praebeant aurem." Cobet. Cf. 360. Thuc. vii. 18. 3, οὐχ ὑπήκουον ἐς δίκας προκαλουμένων τῶν Ἀθηναίων. *Id.* i. 26. 3; 29. 1.—δεξάμεναι: obs. that the partic. in this verse have the force of imvs.

275 ff. The parodos (παρόδος), or entrance ode of the Chorus (275–290 = 298–313, see *Metres*), sung in the midst of peals of thunder (292). In this instance the ode really precedes the entrance of the Chorus into the orchestra, so that Strepsiades does not see the goddesses until 326. At the summons of Socrates (265 f., 269 ff.) they rise from the ocean to the mountain-tops, whence they look down upon the earth (*strophe*, *στροφή*), and then float to the land to which they are called, the land of Attica, beloved of the gods (*antistrophe*, *ἀντι-*

στροφή). In these odes the Chorus shows nothing of the atheism of the sophists (302 ff.).

275. The choreutae address each other. It is prob. that in this instance the *strophe* or *ode* (ᾠδή) was sung by one ἡμυχόριον, and the *antistrophe* or *antode* (ἀντᾠδή) by the other.

276. ἀρθῶμεν: cf. 266. — φανεραὶ κτέ.: i.e. ἐκφαίνουσαι δροσερὰν φύσιν. See Kr. *Spr.* 46, 4, 6. — εὐάγῃτον: prob. equiv. to εὐάγῃ, bright.

277. βαρναχέος: Dor. vocalization in choric ode. Cf. 282, 289, 300, etc.

280. δενδροκόμους: the trees are to mountain-tops what the leaves are to trees; as *Av.* 215, φυλλοκόμου μίλακος.

281. τηλεφανεῖς σκοπιὰς: cf. Theogn. 550, ἄγγελος ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς. — ἀφορώμεθα: cf. 289. In poetry the mid. occasionally takes the place of the act., where no particular reason is apparent to us. This is esp. common with ὄρᾱν and its compounds from Hom. down.

282. Neither the reading given in the text nor that adopted by others, καρπούς τ' ἀρδομέναν θ', is satisfactory. The latter makes too prominent the fruits, which could not be so conspicuous as hills, valleys, rivers, etc.; and

καὶ ποταμῶν ζαθέων κελαδήματα
καὶ πόντον κελάδοντα βαρύβρομον·
285 ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
μαρμαρέαις ἐν αἰγαῖς.
ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
ἀθανάτας ιδέας ἐπιδώμεθα
290 τηλεσκόπῳ ὄμματι γαῖαν.

ΣΟΚΡΑΤΗΣ.

ὦ μέγα σεμναὶ Νεφέλαι, φανερώς ἡκούσατέ μου
καλέσαντος.

the former exhibits the only known example of *ἔρδειν* in the *mid. voice*, with the *act. sense* of *water*; and, moreover, the earth does not water, but *is watered*. Hence Kock considers *ἀρδομένην* pass. Bergk writes *Καρποῦς* (gen. of *Καρπώ*, one of the two *Horae*, *Thallo* and *Carpo*, who were worshipped at Athens), and thinks that the Clouds are here represented as looking from the summit of the *celestial* mountain, not upon the man-inhabited earth, but upon "the splendor of virgin nature in the unseen realm of the gods." There they behold the sacred, well-watered garden of the gods at their feet. Soph., *Ion*, Frg. 298, calls it *Διὸς κήποι*. This explanation of Bergk's is not in all respects satisfactory, but is favored by the last clause of the strophe, ἀλλὰ . . . γαῖαν, where something *new* is proposed, unless, indeed, this sent. merely repeats the exhortation *ἀρθώμεν ἵνα ἀφορώμεθα*, adding *ἀποσεισάμεναι νέφος ὄμβριον*. — But the objections of Kock to the reading of the text, and also to *θ'* after *ἀρδομένην*, are not insuperable; for, in the first place, the earth may be conceived as watering (for, in a sense, it does water plants),

and *ἀρδομένην* might be a single instance of the *mid. in act. sense*, or the interpretation, "having its fruits watered" may be correct; and, in the second place (with *θ'*), green fields of wheat, which *καρποί* may include, are very conspicuous objects when viewed from mountain-tops.

285. *ὄμμα αἰθέρος*: the sun. Cf. Eur. *Iph. T.* 194, *ἱερὸν ὕμν' αἰγᾶς* (*ἔστρεψεν*) *ἄλιος*. Aesch. Frg. 158, *ἀστερωπὸν ὄμμα Ληψίας κόρης* (the moon). — γάρ: "let us arise from ocean to mountain-tops, for the sun is shining." The sun is considered as causing the clouds to ascend, no account being here taken of the summings of Socrates.

289. *ἀθανάτας*: more commonly *ἀθανάτου*, though a few examples of the fem. form (first decl.) are found in melic passages, as *Thesm.* 1052, *ἀθανάταν φλόγα* (in a parody); Aesch. *Cho.* 619, *ἀθανάτας τριχός*. So Soph. *Ant.* 338, *γὰν ἔφθιτον ἀκαμάταν*. — *ιδέας*: here species corporis. Cf. Plat. *Prot.* 315 e, (*Ἀγάθων*) *τὴν ιδέαν καλός*. The gen. depends on *ἀποσεισάμεναι*, which may refer to raining. Cf. 292.

291. *μέγα*: as adv., more forcible than *μάλα*, savoring of grandiloquence

ἥσθου φωνῆς ἅμα καὶ βροντῆς μυκησαμένης θεο-
σέπτου;

ΣΤΡΕΨΙΑΔΗΣ.

καὶ σέβομαί γ', ὦ πολυτίμητοι, καὶ βούλομαι ἅντα
ποπαρδεῖν

πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφό-
βημαι·

295 κεὶ θέμις ἐστίν, νυνὶ γ' ἤδη, κεὶ μὴ θέμις ἐστί, χεσεῖω.

ΞΟΚΡΑΤΗΣ.

οὐ μὴ σκώψει μηδὲ ποιήσεις ἅπερ οἱ τρυγοδαίμονες
οὔτοι,

ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμῆνος αἰοιδῆς.

ΧΟΡΟΣ.

παρθένοι ὀμβροφόροι,

(Ἀντιστροφῇ.)

300 ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὐανδρον γὰν

293. καὶ . . . γέ: often used in an affirmative answer or assent to a statement, when something is added to the affirmation. Cf. 355, 1068, 1235. γέ without καί freq. has an analogous use, often with sarcasm. See on 102. Cf. 734, 893, 1112, *et passim*.

295. εἰ . . . καί: usually εἴτε (or εἰ) . . . εἴτε. — θέμις: see on 140. This was a case which even the divine ordinances of the thinking-shop could not control.

296. οὐ μὴ: with the second pers. of the fut. οὐ μὴ expresses a prohibition. Some regard such sents. as interr. in form. Others see a question in μὴ with the fut., but treat the οὐ as having originally been an independent neg. referring to what goes before. Prohibitive sents. of this sort sometimes have also the subjv., while οὐ μὴ declarative sents., which generally take the subjv., sometimes have the fut. indic. GMT. 89, 1 and 2,

with Rem. 1. Cf. 367, and see on 505. — τρυγοδαίμονες: i.e. the comic poets (with play on κακοδαίμονες). At the early comic performances the actors disguised themselves by smearing their faces with lees; hence τρυγῳδία as a synonym of κωμῳδία.

297. εὐφήμει: obs. that this imv. is in continuation of οὐ μὴ with the fut. The fut. might have been used here, and in such cases the neg. would still be μὴ. — σμῆνος αἰοιδῆς: cf. σμῆνος σοφίας, Plat. *Crat.* 401 e.

300. λιπαρὰν: brilliant, not fruitful, for it was λεπτόγως (Thuc. i. 2). The epith. was popularized by Pind. *Erg.* 46 (Boeckh), ὦ τὰ λιπαρὰ καὶ ἱοστέφανοι καὶ αἰοιδμοί, Ἰελλάδος ἔρεισμα, κλεινὰ Ἀθῆναι, δαιμόνιον πτολίεθρον. Pind. is said to have been fined by his native city, Thebes, for this praise of Athens; but, acc. to Isocr. 15. 166, the Athenians rewarded him with

- Κέκροπος ὀψόμεναι πολνήρατον·
οὐ σέβας ἀρρήτων ἱερῶν, ἵνα
μυστοδόκος δόμος
ἐν τελεταῖς ἀγίαις ἀναδείκνυται,
305 οὐρανίοις τε θεοῖς δωρήματα,
ναοὶ θ' ὑπερεφεῖς καὶ ἀγάλματα,
καὶ πρόσοδοι μακάρων ἱερώταται
εὐστέφανοί τε θεῶν θυσίαι θαλῖαι τε
310 παντοδαπαῖς ἐν ὥραις,
ἥρι τ' ἐπερχομένῳ Βρομία χάρις
εὐκελάδων τε χορῶν ἐρεθίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

10,000 drachmae. From this time forth they took delight in calling their city *Λεπαραὶ Ἀθῆναι*. Cf. *Eq.* 1329 f. (where the Pindaric passage is parodied); *Ach.* 637 ff.

301. *πολνήρατον*: used as an epith. of places, like *ἐρατεινός*, also in Hom. Cf. *Od.* xi. 275, and Hdt. iv. 159 (in an oracle).

302. The Athenians always laid jealous claim to the possession of the highest reverence for the gods. Cf. *Soph. O. C.* 260, τὰς Ἀθήνας φασὶ θεοσεβεστάτας εἶναι. — *ἱερῶν*: the Eleusinian mysteries. — οὐ . . . ἵνα: the latter of these rel. clauses is subordinated to the former.

303. *μυστοδόκος δόμος*: the temple of Demeter and Core at Eleusis, in which were celebrated the mysteries.

305. *οὐρανίοις*: in antithesis to the χθόνια θεά whose worship has just been mentioned. — *δωρήματα*: the nouns in the next verse are in appos. with this.

306. *ναοὶ καὶ ἀγάλματα*: for instance, the works executed by Phidias or under his supervision, such as

the Parthenon, the temple of *Νίκη Ἀπτερος*, the two colossal statues of Athene, etc.

307. *πρόσοδοι*: processions, the most important being that of the *Panathenaea*. Cf. *Av.* 853. In *Pax*, 397, this promise is made to Hermes, καὶ σε θυσίαισι ἱεραῖσι προσόδοις τε μεγάλαισιν ἀγαλοῦμεν. *Xen. Anab.* vi. i. 11, ἦσαν ἐν ῥυθμῷ καὶ ἐπαίνουσιν καὶ ὠρχήσαντο, ὥσπερ ἐν ταῖς πρὸς τοὺς θεοὺς προσόδοις. On the splendor of the Att. festivals, see *Isocr.* 4. 45.

310. Every month had its festivals. The most attractive one, the Dionysia, came at the opening of spring, in the month Elaphebolion (about the time of the equinox).

311. *Βρομία χάρις*: i.e. οἱ Διονυσιακοὶ ἀγῶνες. An oracle (*Dem. Mid.* 52) commanded the Athenians, μεμνησθαι Βάκχοιο καὶ ἐδρυχάρους κατ' ἀγνίαν ἰσθάναι ὥραιων Βρομίῃ χάριν ἄμμιγα πάντας.

312. *χορῶν*: cyclic, tragic, comic. — *ἐρεθίσματα*: *deliciae*. A poet (*Critias*) in *Ath.* xiii. 600 e, calls Anacreon *συμποσίῳ ἐρεθίσμα*.

313. *βαρύβρομος*: the αὐλός, vari-

ΣΤΡΕΨΙΑΔΗΣ.

πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὃ
Σώκρατες, αὐται
315 αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μὼν ἡρῶναί τινες
εἶσιν;

ΣΟΚΡΑΤΗΣ.

ἦκιστ', ἀλλ' οὐράνιαι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν
ἀργοῖς.
αἵπερ γνώμην· καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσιν
καὶ τερατεῖαν καὶ περιλέξιν καὶ κροῦσιν καὶ κατάληψιν.

ously constructed, corresponding in a measure with the clarionet, had a strong, animating tone; therefore it belonged to the Dionysiac cultus, while the *κιθάρα* and the *λύρα* belonged to that of Apollo. Cf. Eur. *Hel.* 1351, (Κῆρυς) δέξατο δ' εἰς χέρας βαρύβρομον αὐλὸν τερφθεῖσ' ἀλαλαγμῷ.

314-509. The first episode (ἐπεισόδιον πρῶτον).

314. πρὸς τοῦ Διός: petitions, commands, and questions take πρὸς with the gen., while declarations take νῆ (with the acc.). When a sent. of the former class expresses assent to something going before, νῆ may be used, as in 1506; *Av.* 659 ff., XO. τὴν ἡδυμελῆ ξυμφωνον ἀηδόνα Μούσαις | κατὰλειψ' ἡμῖν κτέ. ΠΕ. ὃ τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ (yes, indeed, do grant them that request). *Ran.* 164 f., HP. καὶ χαῖρε πόλλ', ὀδελφέ. ΔΙ. νῆ Δία καὶ σύ γε | ὀγλαίνε.

315. μὼν: this particle freq. adds to a question a second one, which doubtfully suggests an answer to the first. It implies that the speaker is forced by circumstances to suspect or believe the affirmative of his second question, although he would not have expected it. Cf. *Eq.* 786; *Ach.* 329, 418; *Vesp.* 274; *Pax*, 746; *Lys.* 1217;

Eccl. 348, 976. And, in general, when the question is one of astonishment or surprise, the interr. particles freq. imply, by a sort of transparent irony, an opinion the very opposite of that implied in ordinary questions. Of course, the actual answer may not be what is expected. Thus, *Av.* 108 f., ΕΠ. ποδαπὸν τὸ γένος δ'; ΕΥ. ὅθεν αἱ τριήρεις αἱ καλάι. | ΕΠ. μὼν ἡλιαστά; And being answered in the neg., he shows surprise. Similarly, *Av.* 96 ff.; *Eur. Hec.* 676, etc. Analogously οὐ, in questions of the sort described, implies a neg., not an affirmative, opinion, as *Av.* 1213 f., ΠΕ. σφραγὶδ' ἔχεις παρὰ τῶν πελαργῶν; | IP. τί τὸ κακόν; | ΠΕ. οὐκ ἔλαβες; Here he certainly concludes that she has not received the σφραγίς, though it ought to have been placed upon her. Cf. 329, 383, 688, etc.; *Av.* 91, οὐκ ἄρ' ἀφήκας;

316. ἀνδράσιν ἀργοῖς: men of leisure. ἀργός and ἀργία are often used of the otium cum dignitate of literary men. See on 334.

317. διάλεξιν: disputation.

318. τερατεῖαν: may be rendered exaggeration. It means making a wonder of unimportant things, and includes blustering. Cf. τερατεύομενος, *Eq.* 627. — περιλέξιν: περι- here de-

ΣΤΡΕΨΙΑΔΗΣ.

ταὐτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἡ ψυχὴ μου πε-
πότηται,

320 καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενο-
λεσχεῖν

καὶ γνωμιδίῳ γνώμην νύξας' ἐτέρῳ λόγῳ ἀντιλογῆσαι·
ὥστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανεράς ἐπιθυμῶ.

ΞΟΚΡΑΤΗΣ.

βλέπε νυν δευρὶ πρὸς τὴν Πάρνηθ'· ἤδη γὰρ ὁρῶ
κατιούσας

ἡσυχῇ αὐτάς.

notes excess. Poll. ii. 125, "Ερμιππος δ κωμικὸς καὶ περιλέγειν εἴρηκε τὸ περισσὰ λέγειν. So περιλαλεῖν, Eccl. 230. — κρούσιν: Hesych. defines, τὴν πρὸς τὸ λεγόμενον ἐν ταῖς ζητήσεσιν ἀντίρρησιν καὶ παράκρουσιν ὅτω φασίν. Luc., Dem. 32, praises Demosthenes for τὸ κρουστικόν, impressiveness. — κατάληψιν: perhaps the art of holding spellbound, power of entrancing. Authorities differ widely. Cf. Eq. 1379 f., καὶ γνωμοτυπικὸς καὶ σαφὴς καὶ κρουστικός, | καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

319. ταὐτ' ἄρα: see on 165. H. 719 c; G. 180, 2. — πεπότηται: is on the wing, i.e. is in a flutter. Cf. Av. 1445. Soph. Aj. 693, ἔφριξ' ἔρωτι, περιχαρὴς δ' ἀνεπτόμαν. — The succeeding verses show that Strepsiades has in truth felt the effects of κρούσις and κατάληψις, or some other entrancing power.

320. καπνοῦ: α, but 330 ᾱ. The medials followed by λ, μ, ν, regularly make position; the other combinations of a mute with a liquid within the same word make position in Ar. only in melic passages (277, 284, 313, etc.), and (very rarely) in anapaestic verses: in the thesis (ἄρσις), Vesp. 691, δραχμήν,

Av. 216, ἔδρας; in the arsis (θέσις), only Av. 212 πολὺδακρυν, 591 κιχλῶν(?). In iambic trimeters this lengthening is limited to δραχμή except (?) in Καπνίου, Vesp. 151. Other instances of lengthening when the position is weak are found only in quotations or parodies. Cf. 335, 401, 1468, etc. καπνός is often used proverbially of something unreal (similarly σκιά). Plat. Rep. ix. 581 d, ὁ φιλότιμος τὴν ἀπὸ τῶν χρημάτων ἡδονὴν ἡγείται καπνὸν καὶ φλυαρίαν. — στενολεσχεῖν: comically formed after ἀδολεσχεῖν.

321. νύξας: analogously, Plat. Theaet. 154 d e, συνελθόντες σοφιστικῶς εἰς μάχην ἀλλήλων τοὺς λόγους τοῖς λόγοις ἐκρούομεν. Cic. De Orat. ii. 38. 158, (dialectici) ad extremum ipsi se compungunt suis acuminibus.

322. ὥστε . . . ἐπιθυμῶ: incidental, not necessary, result. GMT. 65, 3.

323. Πάρνηθα: clouds are said often to rest upon Parnes and Hymettus at the present day, esp. in the morning. There may, of course, have been no clouds on Parnes at the time of the performance of the play, but it made no difference, as the mountain

ΣΤΡΕΨΙΑΔΗΣ.

φέρε, ποῦ; δεῖξον.

ΞΟΚΡΑΤΗΣ.

χωροῦσ' αἶται πάνυ πολλαὶ
325 διὰ τῶν κοίλων καὶ τῶν δασέων, αἶται πλάγαι.

ΣΤΡΕΨΙΑΔΗΣ.

τί τὸ χρῆμα;
ὥς οὐ καθορῶ.

ΞΟΚΡΑΤΗΣ.

παρὰ τὴν εἴσοδον.

ΣΤΡΕΨΙΑΔΗΣ.

ἤδη νυνὶ μόλις οὕτως.

ΞΟΚΡΑΤΗΣ.

νῦν γέ τοι ἤδη καθορᾶς αὐτάς, εἰ μὴ λημᾶς κολοκύνταις.

ΣΤΡΕΨΙΑΔΗΣ.

νὴ Δί' ἔγωγ'· ὦ πολυτίμητοι· πάντα γὰρ ἤδη κατέχουσι.

ΞΟΚΡΑΤΗΣ.

ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ἤδησθ' οὐδ' ἐνόμιζες;

was visible neither to the spectators nor to the actors, the corner of the Acropolis cutting off the view.

324 f. αἶται, πλάγαι: both used in a local sense.

326. ὥς οὐ καθορῶ: explains the preceding question.—εἴσοδον: the entrance to the orchestra, on the left as viewed by the spectators, is here meant. There was, of course, no corresponding εἴσοδος at the fictitious school-house of Socrates; hence we have a sudden break in the illusion, a device which rarely fails to amuse. Cf. *Pax*, 174 ff.—ἤδη νυνί: now at last

(iam tandem); different from νῦν ἤδη, already now (nunc iam).—μόλις οὕτως: sc. καθορῶ αὐτάς. Cf. *Thuc.* vi. 23. 1, μόλις οὕτως οἱ τοί τε ἐσόμεθα κρατεῖν.

327. εἰ . . . κολοκύνταις: unless your eyes are running pumpkins (i.e. rheum drops as large as pumpkins). Hezych., λημᾶν χύτραις ἢ κολοκύνταις παροιμία ἐπὶ τῶν ἀμβλυωττόνων πάνυ. Cf. *Arist. Rhet.* iii. 10. 7, τὴν Ἀχγιναν ἀφελείν, τὴν λήμην τοῦ Πειραιέως.

328. ὦ πολυτίμητοι: cf. 269. This is a mere exclam., addressed to the Clouds only in form.

ΣΤΡΕΨΙΑΔΗΣ.

330 μὰ Δί', ἀλλ' ὀμίχλην καὶ δρόσον αὐτὰς ἡγούμεν καὶ
καπνὸν εἶναι.

ΣΟΚΡΑΤΗΣ.

οὐ γὰρ μὰ Δί', ἀλλ' ἴσθ' ὅτι πλείστους αὐταὶ βόσκουσι
σοφιστάς,

Θουριομάντεις, ἱατροτέχνας, σφραγιδονυχαργοκομήτας·

330. μὰ Δία: an oath with μὰ gives a neg. answer even without the addition of a neg. particle. Kr. *Spr.* 69, 34. Cf. *Eq.* 85, 185, 336, 338, 1382; *Ran.* 174, 779, 951, 1053; *Av.* 465, 1422, etc.

331. οὐ γὰρ ἄλλ᾽: see on 232, and compare note on 798.—μὰ Δία: here Socrates swears by the god whose existence he denies. So Strepsiades, after he becomes an infidel, 1228, etc., and in 1234 when he is discussing the very question of taking oaths by the false gods. Cf. also 136, 217, 652, 694, etc. Inconsistency cannot be imputed to the poet or to Strepsiades on this account, for these informal oaths became mere emphatic particles (cf. νῆ Δία, νῆ Δε, νῆ Δί, νῆδὶ). Accordingly, when Strepsiades ridicules his son for swearing by Zeus, 817 f., it is after he has sworn μὰ τὸν Δία τὸν Ὀλύμπιον more formally than usual; and the reply is ἰδοὺ γ', ἰδοὺ, Δί' Ὀλύμπιον. The poet prob. was careful not to trammel himself by having the Socratists object to νῆ Δία.—The dogmatic tone imparted by ἀλλ' ἴσθ' ὅτι (*rest assured*) increases the comic effect. Cf. 829. Plat. *Symp.* 208 c, εἶεν, ἦν δ' ἐγὼ, ταῦτα ὡς ἀληθῶς οὕτως ἔχει; καὶ ἡ (Διοτίμα), ὥσπερ οἱ τέλαιοι σοφισταί, εἰ ἴσθι, ἔφη.—σοφιστάς: this word designates the general class to which belong the special classes mentioned in the succeeding verses.

So Protagoras is represented by Plato (*Prot.* 316 d ff.) as reckoning poets, gymnasts, musicians, and the like, among the sophists.

332. Θουριομάντεις: Thurii was founded 444 B.C., chiefly through the influence and co-operation of the soothsayer Lampon (*Av.* 521, 988), who was even honored with entertainment in the Prytaneum. He was the first to attempt to establish a scientific basis for his art. A large number also of sophists and orators (Protagoras, Tisias, Lysias, etc.) had taken part in the Thurian enterprise; but at this time they had, for the most part, already returned.—ἱατροτέχνας: those who treated the art of healing as a scientific τέχνη, such as Hippocrates of Cos (who repeatedly sojourned at Athens, where he too was entertained in the Prytaneum) and his followers. Hippocrates in his work *De Aëre, Aquis, etc.*, discusses not only the influence of winds and clouds (p. 538, Kühn) on health, but also (525) the connexion of astronomy with the art of healing.—σφραγιδονυχαργοκομήτας: a comic word, designed to ridicule the fashionable amateur philosophers of Athens (τῶν σφραγίδας ἐχόντων, *Eccl.* 632), who had nothing else to care for (ἀργοί, see on 316, 334) than their finger-rings, beautiful nails, and elegant hair. Hesych., τοὺς ἐχοντας σφραγίδας ἐν τοῖς δακτυλίοις

κυκλίων τε χορῶν ἄσματοκάμπτας, ἄνδρας μετεωροφέ-
νακας,
οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουσο-
ποιούσιν.

ΣΤΡΕΨΙΑΔΗΞ.

335 ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφέλᾶν στρεπταιγλᾶν δάιον
ὄρμάν,
πλοκάμους θ' ἑκατογκεφάλα Τυφῶ πρημαινούσας τε
θυέλλας,
εἴτ' ἀερίας, διεράς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς,

καὶ ὄνυχας λευκοὺς (taking ἄργο- in the sense of *white*) καὶ κομῶντας. Hippias of Elis is often ridiculed for such vanity, and his followers may be esp. meant. Possibly the citharoedi also are meant, who were freq. satirized on account of the splendid array in which they made their appearance. In this case 332 and 333 should be closely connected.

333. τέ: connects the two sents., not the accs.—κυκλίων χορῶν: the circular dithyrambic choruses. The tragic were τετράγωνοι. Cf. *Av.* 918, 1403; *Ran.* 366.—ἄσματοκάμπτας: song-twisters, formed after πιτυοκάμπτης (see on 969 f.). The word describes and ridicules the style of the new dithyrambic poets, such as Agathon (*Thesm.* 53, κάμπτει νέας ἀψίδας ἐπῶν), Cinesias (see on *Ran.* 153), Phrynias (see on 971), etc.—μετεωροφένακας: universe-tricksters, or astronomical humbugs,—in ridicule of astronomers such as Anaxagoras, Hippias of Elis, the astronomer and mathematician Meton (*Av.* 995 ff.), etc.

334. οὐδὲν δρῶντας, ἀργούς: instances of epexegetis such as this are common. Cf. *Plut.* 516, (τίς ἐθελήσει χαλκεύειν) ἦν ἐξῆ ζῆν ἀργοῖς ὑμῖν

τούτων πάντων ἀμελοῦσιν; *Ibid.* 922, ἐκεῖνο δ' οὐ βούλοι' ἂν ἡσυχίαν ἔχων ζῆν ἀργός;—μουσοποιούσιν: celebrate in writing of any sort. The word includes scientific discussion of clouds and meteors.

335. ταῦτ' ἄρα: as in 319.—ἐποίουν: used technically of poetic composition (whence ποιητής). Cf. 556 f.; *Ran.* 79. Some parodies upon dithyrambic poems follow; hence ὅ in ὑγρᾶν (see on 320), and the Dorisms, such as ὑγρᾶν, from ὑγράων, Att. ὕγρῶν. Some of these expressions are prob. taken from actual poems.—στρεπταιγλᾶν: emittentium tortum fulmen. Obs. that all these expressions, to the end of 338, refer more or less directly to clouds.

336. Τυφῶ: the god of the fiery whirlwind or typhoon; the tornado of the east. His locks are the clouds. Cf. *Pind. Pyth.* i. 15 ff. *Aesch. Prom.* 352, ff., (εἶδον) ἑκατογκάρηνον... | Τυφῶνα θοῦρον, πᾶσιν ὅς ἀνέστη θεοῖς, | σμερδναῖσι γαμφηλαῖσι συρίζων φόνον· | ἐξ ὀμμάτων δ' ἥστραπτε γοργωπὸν σέλας.

337. ἀερίας, διεράς: sc. νεφέλας, implied in what precedes. Still it is strange that these adjs. should stand without a noun, and that after so

ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν· εἴτ' αὐτ' αὐτῶν
κατέπινον
κεστρᾶν τεμάχη μεγαλᾶν ἀγαθᾶν κρέα τ' ὀρνίθεια
κιχηλᾶν.

ΣΩΚΡΑΤΗΣ.

340 διὰ μέντοι τάσδ' οὐχὶ δικαίως;

ΣΤΡΕΨΙΑΔΗΣ.

λέξον δὴ μοι, τί παθοῦσαι,
εἴπερ νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἴξασι γυναιξίν;
οὐ γὰρ ἐκείναι γ' εἰσὶ τοιαῦται.

ΣΩΚΡΑΤΗΣ.

φέρε, ποῖαι γὰρ τινές εἰσιν;

lofty a poetic flight anything so vague and pointless should follow, and finally that *derias* and *deρονηχεῖς* should stand so close together. Perhaps we should read εἴτ' εἰρεσίᾳ διερχέ κτέ. The metaphor contained in *ειρεσία* is not rare. Cf. *Av.* 1229, τὰ πτέρυγε ποῖ ναυστολεῖς; *Aesch. Ag.* 52, πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι. *Luc. Tim.* 40, τεκμαίρομαι τῇ εἰρεσίᾳ τῶν πτερῶν.

338. αὐτ' αὐτῶν: as a fee therefor. It was the duty of the choragus to provide for the entertainment of the choreutae, and also of the poet as χοροδιδάσκαλος, while the chorus was being trained; and this entertainment was often very sumptuous. Cf. *Plut. Mor.* 349 b, οἱ δὲ χορηγοὶ τοῖς χορευταῖς ἐγχείλια καὶ θριδάκια καὶ σκελίδας καὶ μυελὸν παρατιθέντες εὐώχουν ἐπὶ πολλὸν χρόνον φωνασκουμένους καὶ τρυφῶντας.—κατέπινον: cf. *Ath.* x. 411 b, where *Ion* says of *Heracles*, ὑπὸ τῆς βουλμίας κατέπινε καὶ τὰ κᾶλα (*fire-wood*) καὶ τοὺς ἄνθρακας.

339. In what he adds himself, *Strepsiades* still employs the Dor. forms of the dithyrambic style.—

κεστρᾶν: a highly-prized salt-water fish.—κρέα: always with *α* in *Ar.* Cf. *Ran.* 563; *Av.* 1583; *Vesp.* 363; *Pax.* 192, 1282.—κιχηλᾶν: commonly *κίχλη*. Cf. *Ath.* ii. 64 f., Συρακόσιοι τὰς κίχλας κίχῆλας λέγουσιν. 'Επίχαρμος: τὰς ἐλαιοφιλοφάγους κίχῆλας. This bird was so much prized that in *Diphil.* 32, some one complains, κίχλην γε νῆ Δί' οὐκ ἔτι | ἔστιν δι' ὑμᾶς οὐδὲ πετομένην ἰδεῖν.

340. μέντοι: implies that *Socrates* felt that some censure lurked in what precedes.—τάσδε: the *Clouds*, forming the chorus.—δικαίως: sc. κατέπινον κτέ., was it not right that, etc.—τί παθοῦσαι: what ails them that, what is the reason that, etc. Cf. 402, 1506. Similarly, τί μαθόν; *GMT.* 109, x. 7 b.

341. εἴξασι: εἰλόκασι. The form is not rare, and occurs even in prose, as *Plat. Polit.* 291 a, πολλοὶ γὰρ λένουσι τῶν ἀνδρῶν εἴξασι καὶ κενταύροις.

342. ἐκεῖναι: the real clouds. He prob. points up towards the sky.—ποῖαι γὰρ τινες: the word *τινές* here shows that only a vague, general answer is expected.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδα σαφῶς. εἷξασιν δ' οὖν ἐρίοισιν πεπταμέ-
νοισιν,
κούχῃ γυναιξίν, μὰ Δί', οὐδ' ὅτιοῦν· αὐται δὲ ῥίνας
ἔχουσιν.

ΣΟΚΡΑΤΗΣ.

345 ἀπόκρивαί νυν ἄττ' ἂν ἔρωμαι.

ΣΤΡΕΨΙΑΔΗΣ.

λέγε νυν ταχέως ὃ τι βούλει.

ΣΟΚΡΑΤΗΣ.

ἤδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὁμοίαν,
ἣ παρδάλει ἣ λύκῳ ἣ ταύρῳ;

ΣΤΡΕΨΙΑΔΗΣ.

νῆ Δί' ἔγωγ'· εἶτα τί τοῦτο;

ΣΟΚΡΑΤΗΣ.

γίγονται πάνθ' ἂν βούλωνται· κατ' ἣν μὲν ἴδωσι
κομήτην,

ἄγριόν τινα τῶν λασίων τούτων, οἶόν περ τὸν Ξενο-
φάντου,

350 σκώπτουσαι τὴν μανίαν αὐτοῦ Κενταύροις ἥκασαν
αὐτάς.

343. δ' οὖν: *but at all events, still.*
—ἐρίοισι: he has *cirri* in mind.

344. αὐται: the choreutae. It is not prob. as some think, that the nose is selected as the distinguishing characteristic, in reference to the large-nosed masks. — δὲ ῥίνας: initial *ρ* sometimes makes position in tragedy, and always in the Old Comedy, whether in arsis or in thesis. Cf. 416, 647; *Eg.* 546; *Ran.* 1059; *Vesp.* 1487.

346. *Cumuli* are referred to, which assume forms that the imagination converts into those of men, animals,

etc. Porson refers to Shak. *Ham.* iii. 2, *fin.*; *Ant. and Cleop.* iv. 12, *in.*

347. τί τοῦτο: prob. conceived of as accus. Compare Eng. "what of that?" *Kr. Spr.* 62, 3, 11.

349. ἄγριον: prop. of wild animals, metaphorically of men (*wild, etc.*); while ἄγρικός (*rustic, clownish*) is prop. used of men. — λασίον: *i.e.* κομώντων. — τὸν Ξενοφάντου: the dithyrambic poet Hieronymus, whose long hair is alluded to, *Ach.* 390, where the Schol. says he was also a tragedian.

350. μανίαν: opp. to σωφροσύνη in both its senses. — Κενταύροις: these

ΣΤΡΕΨΙΑΔΗΣ.

τί δ' ἄρ', ἣν ἄρπαγα τῶν δημοσίων κατίδωσι Σίμωνα,
τί δρῶσιν;

ΣΟΚΡΑΤΗΣ.

ἀποφαίνουσαι τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.

ΣΤΡΕΨΙΑΔΗΣ.

ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὐται τὸν ῥίψασπιν χθὲς
ἰδοῦσαι,

ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.

ΣΟΚΡΑΤΗΣ.

355 καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὄρᾱς, διὰ τοῦτ' ἐγένοντο
γυναῖκες.

ΣΤΡΕΨΙΑΔΗΣ.

χαίρετε τοῖνυν, ᾧ δέσποιναι· καὶ νῦν, εἴπερ τινὶ κάλλω,

were λάσιοι, esp. in their equine parts. — ἦκασαν: gnomic aor. Cf. 352. GMT. 30, 1; H. 840.

351. τί δ' ἄρα... τί: the second τί is a mere colloquial repetition of the first, justified by the long parenthesis. — Σίμωνα: cf. 399. Eupol., 220, says of him, ἐξ Ἡρακλείας ἀργύριον ὑφείλετο. The Simon mentioned *Eq.* 242 is prob. another.

353. Κλεώνυμον: the Falstaff of Ar., often ridiculed. Cf. *Eq.* 958; *Av.* 1473 ff.; *Vesp.* 19. He attempted to evade military service (*Eq.* 1369 ff.), and in the campaign threw away his shield, an act of cowardice punishable with ἀτιμία, or privation of civic rights without confiscation of property. Andoc. 1. 74, ὅποσοι τὴν ἀσπίδα ἀποβάλοιεν ἄτιμοι ἦσαν τὰ σώματα, τὰ δὲ χρήματα εἶχον.

354. ὅτι... ἐώρων, διὰ τοῦτο: this is a special application of the general principle to which ταῦτ' ἄρα, ταῦτα (353) refers, and so is not pleonastic:

this, then, is the reason that because they saw him (to be) very cowardly, on this account they became stags. — ἔλαφοι: in Hom. *Il.* i. 225, Achilles thus addresses Agamemnon: οἶνοβαρές, κυνὸς ὁμματ' ἔχων, κραδίην δ' ἑλάφοιο. Cf. *Il.* xiii. 102 ff. Plin. *N. H.* viii. 32. 50, (cervi) editos partus exercent cursu et fugam meditari docent.

355. Κλεισθένη: this man was effeminate in appearance and in his habits. Cf. *Av.* 831. See on *Eq.* 1374. His presence in the theatre could be counted upon, but we are not to suppose that ὄρᾱς has any reference to him, or to the form of the Clouds constituting the Chorus, but has, as often, an intellectual sense, and is parenthetical: and now, you see, because, etc. Cf. *Thesm.* 490, ταῦτ' οὐδεκώποτ' εἶφ', ὁρᾶτ', Εὐριπίδης. Examples are numerous. In 206 ὄρᾱς is interr.

356. κάλλω... καμῶι: "if also to any one else, also to me," though

οὐρανομήκη ρήξατε κάμοι φωνήν, ὦ παμβασίλειαι.

ΧΟΡΟΣ.

χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρατὰ λόγων φιλο-
μούσων·

σύ τε λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὃ τι
χρήζεις·

360 οὐ γὰρ ἂν ἄλλω γ' ὑπακούσαιμεν τῶν νῦν μετεωροσο-
φιστῶν

πλὴν εἰ Προδίκω, τῷ μὲν σοφίας καὶ γνώμης εἵνεκα·
σοὶ δέ,

not good Eng., is a mode of expression common in Greek. The subord. clause may be cond., as here, or causal, or rel. of any kind. When in such sents. only one καί is used, it is very freq. placed in the subord. clause, whereas we use "also" in the leading sent. Kr. *Spr.* 69, 32, 13.

357. οὐρανομήκη: of visible objects, Aesch. *Ag.* 92, οὐρανομήκης λαμπάς. Hom. *Od.* v. 239, ἐλάτῃ οὐρανομήκης. But metaphorically of other things, as here. Cf. 459; *Ran.* 781, (ἀναβοᾶν) οὐράνιον γ' ὅσον. Arist. *Rhet.* iii. 7. 11, συγγνώμη ὀργιζομένῃ κακὸν φάναι οὐρανόμεκες ἢ πελώριον.—**ρήξατε**: cf. 960. Hdt. i. 85. 16, ὁ παῖς ὁ ἄφρων ἐρρηξε φωνήν. So with other words, as Eur. *Suppl.* 710, ἐρρηξε δ' αὐδὴν. Cf. Lat. *rumperē vocem* (Verg. *Aen.* ii. 129).

358. This passage is recited by the Coryphaeus, not the whole Chorus.—**πρεσβῦτα παλαιογενές**: like the Hom. (*Il.* xvii. 561) *γεραιὲ παλαιογένης*. The form *παλαιγενής* is much more common. Cf. Aesch. *Prom.* 220, τὸν παλαιγενῆ Κρόνον. 873, ἡ παλαιγενής Θέμις. Eup. 172, *παλαιγενεῖς Μοῖρας*.—**θηρατὰ**: cf. Ath. iii. 122 c, ὦ καλλίστων ὀνομάτων θηρευτά. In this ironi-

cal expression, and in the bitter jest contained in the next verse, the Chorus begins to betray its real sentiments, which are not clearly and openly avowed till near the end of the play. Cf. 1303 ff., 1458 ff.

359. **ἱερεῦ**: cf. Aesch. *Ag.* 735, *ἱερεὺς τις ἄτας*. In this verse, the Chorus addresses Socrates, who, strangely enough, does not heed the request, **φράζε κτέ.**

361. **πλὴν εἰ**: *πλὴν ἤ*, which some read with the Mss., seems not to occur in Att. (Kr. *Dial.* 69, 31, 2), though it has sometimes crept into the Mss. as here, and in 734, also *Thesm.* 532. On the other hand, **πλὴν εἰ**, even without a verb expressed, is tolerably common. Cf. *Av.* 601. Xen. *Hell.* iv. 2. 21, οὐκ ἀπέθανον αὐτῶν πλὴν εἰ τις ἐν τῇ συμβολῇ.—**Προδίκω**: this was a sophist of Ceos, distinguished esp. for his researches in etymology and synonyms (*περὶ ὀρθότητος ὀνομάτων*). His fame was such that *Προδίκου σοφώτερος* (Suid.) became a proverb. He was the teacher of Theramenes, and author of the *Ἔνθραι*, from which Xen., *Mem.* ii. 1. 21 ff., has preserved for us the story of the Choice of Hercules. See on

ὅτι βρενθύνει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παρα-
βάλλεις
κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνο-
προσωπεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατώδες.

ΣΟΚΡΑΤΗΣ.

365 αὐταὶ γάρ τοι μόναι εἰσὶ θεαί· τᾶλλα δὲ πάντ' ἐστὶ
φλύαρος.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεός
ἐστιν;

ΣΟΚΡΑΤΗΣ.

ποῖος Ζεὺς; οὐ μὴ ληρήσεις· οὐδ' ἔστι Ζεὺς.

ΣΤΡΕΨΙΑΔΗΣ.

τί λέγεις σύ;
ἀλλὰ τίς υἱεῖ; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον
ἀπάντων.

Av. 692; Frg. 418, τὸν ἄνδρα τόνδ' ἢ βυβλίον διέφθορεν | ἢ Πρόδικος ἢ τῶν ἀδολεσχῶν εἰς γέ τις. Plat. illustrates, perhaps parodies, his method in *Prot.* 315 d e; 337 a-c; 339 e-340 d; 341 a-d; 358 a-e.

362. βρενθύνει: about equiv. to "put on airs." Cf. *Pax.* 26, (the beetle) βρενθύνεται τε καὶ φαγεῖν οὐκ ἀξιῶι (*disdains*). Luc. *D. Mort.* 10. 8, ὁ σεμνὸς δὲ οὗτος καὶ βρενθυόμενος τίς ἐστι;—*παραβάλλεις*: cast your eyes sidewise (in pride). Cf. *Vesp.* 497. Plat., *Symp.* 221 b, turns the poet's ridicule into praise.

363. κάνυπόδητος: see on 103.—κακά: some of these hardships are enumerated 415 ff.—ἐφ' ἡμῖν: because

of us. Cf. Xen. *Hell.* iii. 4. 11, ἐπὶ Λακεδαιμονίοις οἴεσθε μέγα φρονητέον εἶναι;

364. ὡς: "how" in excl. is expressed, not by πῶς, but by ὡς.

365. τοί: you see.—τᾶλλα: i.e. οἱ ἄλλοι πάντες (θεοί). See on *Ran.* 809.

367. ποῖος: freq. used in dialogue when one speaker scornfully objects to what has been said by another. It is, of course, attached to a noun that has been used by the former speaker. Kr. *Spr.* 51, 17, 12. Cf. 1233; *Vesp.* 1202, 1369, 1378; *Ran.* 529.—τί λέγεις σύ: a familiar interr. excl. The real question follows.

368 τίς υἱεῖ: acc. to the most ancient belief, rain was sent by Ζεὺς ὑμβριος, but a natural explanation had

ΣΟΚΡΑΤΗΣ.

αὐται δὴ πον. μεγάλοις δέ σ' ἐγὼ σημείους αὐτὸ
 διδάξω.

370 φέρε, ποῦ γὰρ πώποτ' ἄνευ νεφελῶν ὕοντ' ἤδη τεθέασαι;
 καίτοι χρῆν αἰθρίας ὕειν αὐτόν, ταύτας δ' ἀποδημεῖν.

ΣΤΡΕΨΙΑΔΗΣ.

νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ
 προσέφυσας·

καίτοι πρότερον τὸν Δί' ἀληθῶς ὥμην διὰ κοσκίνου
 οὐρεῖν.

already been offered by Anaximenes (Plut. Mor. 894 a), *νέφη μὲν γίνεσθαι παχυνθέντος ὅτι πλείστον τοῦ ἀέρος, μᾶλλον δ' ἐπισυναχθέντος ἐκθλίβεσθαι τοὺς ὕμβρους*. Hipp. Aët. p. 538 (Kühn), τὰ δὲ (νέφεα) ἐπιφέρεται τε καὶ οὕτω παχύνεται καὶ μελαινεται καὶ ξυστρέφεται ἐς τὸ αὐτὸ καὶ ὑπὸ βάρους καταρρήγνυται καὶ ὕμβροι γίνονται. — *ἀπάντων*: implies that numerous questions in regard to this startling theory occur to his mind.

369. διδάξω: cf. 385. The style is that of the orators, who assume a didactic tone. Cf. Dem. Phil. IV. 20, ἀφ' οὗτου δὲ ταῦτα γίνονται, ἐγὼ διδάξω, καὶ ὅπως παύσεται, λέξω. Aeschin. 3. 24, ἐγὼ πειράσομαι μεγάλῳ σημείῳ διδάξαι.

370. Similarly Lucr. vi. 400, *denique cur numquam caelo iacit undique puro | Iuppiter in terras fulmen?* Ancient tradition, however, was not without instances of this very phenomenon. Cf. Hdt. iii. 86, ἅμα δὲ τῷ Ἰνπῳ τοῦτο ποιήσαντι ἀστραπὴ ἐξ αἰθρίης καὶ βροντὴ ἐγένετο. — *ὕοντα*: originally, this verb had *Zeús* or *θεός* for its subj. (cf. 368); but afterwards the subj. was often omitted, in which case the verb is regarded as impers. In the

present instance, although *δοντα* is masc., it is more forcible to render, "have you ever seen it rain," etc.

371. αἰθρίας: ι (Plut. 1129 ι), after the manner of the epic poets, who in some instances lengthen ι when the word will not otherwise suit the verse, as Hom. Il. i. 205, ἥς ὑπεροπλήσι τάχ' ἔν ποτε θυμὸν ὀλέσση. In the case of αἰθρία, and analogous words, the lengthening always occurs in the ictus-syllable. — αἰθρίας: is gen. of the period of time within which. — ταύτας δ' ἀποδημεῖν: co-ordination (παράταξις) instead of subordination (ὑπόταξις), such as *τούτων ἀποδημουσῶν*. H. 876 a. — ἀποδημεῖν: to be abroad, i.e. absent.

372. προσέφυσας: i.e. *προσέφησας*, acc. to an ancient gloss. Cf. Aesch. Suppl. 276, καὶ ταῦτ' ἀληθῆ πάντα προσφύσω λόγῳ: "haec omnia ita sermoni aptabo, ut vera esse appareant." G. Hermann.

373. οὐρεῖν: it is hardly possible for us to decide whether this would suggest *Zeús oúrios* (sender of fair winds) to the spectators. The appellation was prob. familiar. Cf. Aesch. Suppl. 594. C. I. II. 975, Οὐρίων ἐκ πρύμνης τις ὁδηγητήρα καλείτω | Ζῆνα.

ἀλλ' ὅστις ὁ βροντῶν ἐστι, φράσον, τοῦθ' ὃ με ποιεῖ
τετρεμαίνειν.

ΣΟΚΡΑΤΗΣ.

375 αἰτται βροντῶσι κυλινδόμεναι.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ, ᾧ πάντα σὺ τολμῶν;

ΣΟΚΡΑΤΗΣ.

ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κἀναγκασθῶσι φέ-
ρεσθαι,
κατακρημνόμεναι πλήρεις ὄμβρου δι' ἀνάγκην, εἴτα
βαρεῖαι
εἰς ἀλλήλας ἐμπίπτουσai ῥήγνυνται καὶ παταγούσιν.

ΣΤΡΕΨΙΑΔΗΣ.

ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτάς, οὐχ ὁ Ζεὺς, ὥστε
φέρεσθαι;

ΣΟΚΡΑΤΗΣ.

380 ἦκιστ', ἀλλ' αἰθέριος δῖνος.

374. τοῦτο: sc. τὸ βροντᾶν, contained in βροντῶν.

375. ᾧ πάντα τολμῶν: cf. Soph. O. C. 761f., ᾧ πάντα τολμῶν κἀπὸ παντὸς ἂν φέρων | λόγου δικαίου μηχάνημα ποικίλου.

376 ff. Similarly Anaxagoras says, in Diog. L. ii. 3. 9, ἀνέμους γίνεσθαι λεπτυνομένου ἀέρος ὑπὸ τοῦ ἡλίου· βροντὰς σύγκρουσιν νεφῶν· ἀστραπαὶς ἔκτριψιν νεφῶν. So Arist. Meteor. ii. 9. 19, and the Stoics, Plut. Mor. 893f., βροντὴν μὲν συγκρουσμὸν νεφῶν, ἀστραπὴν δὲ ἔξαψιν ἐκ παρατρίψεως (ignition from friction). Cf. Lucr. vi. 98, principio tonitru quatiuntur caerulea caeli | propterea, quia concurrunt sublimae volantes | aetheriae nubes contra

pugnantibu' ventis. 185, scilicet hoc densis fit nubibus et simul alte | exstructis aliis alias super impete miro.—φέρεσθαι: freq. used of headlong motion.

377. δι' ἀνάγκην: Democritus said, Diog. L. ix. 7. 45, πάντα κατ' ἀνάγκην γίνεσθαι. The ἀνάγκη, in this sense, is the necessity growing out of physical laws, the necessity that every cause must have its effect, and vice versa. But since ἀναγκασθῶσι already precedes, to which δ ἀναγκάζων in 379 refers, it may be that δι' ἀνάγκην is a gloss that has taken the place of something else. Cf. 406.

379. Strepsilades expects to arrive at the first cause by a single step.

380. αἰθέριος δῖνος: the word δῖνη

ΣΤΡΕΨΙΑΔΗΣ.

Δῖνος; τουτί μ' ἐλελήθειν,
ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δῖνος νυνὶ βασιλεύων.
ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς
μ' ἐδίδαξας.

ΣΟΚΡΑΤΗΣ.

οὐκ ἤκουσάς μου, τὰς Νεφέλας ὕδατος μεστὰς ὅτι φημὶ
ἐμπιπτούσας ἀλλήλαισιν παταγεῖν διὰ τὴν πυκνότητα;

had two general applications in natural science. First, it denoted the origin of the universe by vortical evolution, which was viewed differently by different schools. Secondly, it denoted the supposed whirling motion of the outer universe around the earth. Cf. Cadmus, Frg., οὐρανός θ' ἡμᾶς ἔπερ δίναισι φοιτῶν (Hense), if the restored text is correct. Eur., who popularized this use of the term, employs it in speaking of the motion of clouds, *Alc.* 244, οὐράνιαι δίνει νεφέλας δρομαίου. This is the sense in which Socrates uses the word; but he employs the masc. *δίνος*, which occurs also Democr. *Phys.* Frg. 2 (Mullach). Strepsiades, still expecting the *first cause*, at once infers that this *δίνος* is a god who has expelled Zeus from his throne. Cf. 828, where *Δίνος* and *Δία* render it possible that Strepsiades is to be understood as associating the names in some way, as if, for instance, *Δίνος* were the son of Zeus.—*τουτί*: obs. the logical use of the ordinarily deictic *-ί*.

381. ὁ Ζεὺς οὐκ ὦν: in appos. to *τουτί*. Strepsiades repeats what he has heard, in order to impress it more clearly upon his mind. He is made to do this, however, in order

that the spectators may learn the construction he puts on the words of Socrates. The most natural thing would have been for the latter to correct the misunderstanding at once; but he is prevented by the astounding statement of Strepsiades that Socrates has not yet taught him anything about thunder; and so he is left in his error.

382. This verse seems strange after the elaborate explanation, 376 ff.; but the next verse replies directly to this, and refers clearly to 376 ff., so that 382 must be genuine. It may be that the jest 386–391 occurred to the poet, for the first time, when he was making the revision. Still, in order that Strepsiades might be left in his error about *Δίνος*, it was necessary that something should almost force Socrates to let the subject drop. The remark of Strepsiades in 382 not only does this, but brings the discussion back to the unfinished subject of thunder. The spectators could easily imagine that Strepsiades had his mind so fixed upon the “necessity” which impelled the clouds, that he failed to heed the rest of what was said.

383. οὐκ: see on 315.

ΣΤΡΕΨΙΑΔΗΣ.

385 φέρε, τουτὶ τῷ χρῇ πιστεύειν ;

ΣΩΚΡΑΤΗΣ.

ἀπὸ σαυτοῦ γὼ σε διδάξω.
ἦδη ζῶμου Παναθηναίοις ἐμπλησθεὶς εἴτ' ἐταράχθης
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύ-
γησεν ;

ΣΤΡΕΨΙΑΔΗΣ.

νὴ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι καὶ τετά-
ρακται,
χῶσπερ βροντὴ τὸ ζωμίδιον παταγεί καὶ δεινὰ κέκραγεν·
390 ἀτρέμας πρῶτον παππὰξ παππὰξ, κᾶπειτ' ἐπάγει παπα-
παππὰξ,

385. τουτὶ τῷ: although τῷ (*upon what evidence*) is neut., the const. is the same as the pers. dat. with the acc. of the thing believed. Compare the following examples with each other: Menand. *Monost.* 335, μὴ πάντα πειρῶ πᾶσι πιστεύειν αἰ; Eur. *Hel.* 710, λόγοις ἐμοῖσι πιστευσον τάδε; Thuc. i. 20. 1, χαλεπὰ ὄντα παντὶ (πᾶν τι, Kr.) ἐξῆς τεκμηρίῳ πιστεῦσαι. — σαυτοῦ: reflex. because "teach" is equiv. to "cause to learn."

386. Παναθηναίος: the magnificent festival of the *Great Panathenaea* was celebrated in honor of Athena in the latter part of the month Hecatombaeon, in the third year of each Olympiad. On this occasion victims for sacrifice were sent from every part of Attica and from the Athenian colonies, and the poorer citizens were feasted free of charge. The ordinary *Panathenaea* was a yearly festival, unless, indeed, it was omitted in the year of the great festival. — ζῶμου: *broth* (without meat), perhaps to ridicule the pooriness of entertainment.

Compare the similar jest on the *Thesea*, *Plut.* 627 f., ὁ πλεῖστα Θησείοις μεμυστλημένοι (*having sopped*) | γέροντες ἄνδρες ἐπ' ἀλιγίστοις ἀλφίτοις. Cf. also 389, τὸ ζωμίδιον.

387. διεκορκορύγησεν: comic word, from κορκορυγή. Cf. βορβορυγμός.

388. δεινὰ ποιεῖ (*sc. ἡ γαστήρ*): makes a terrible ado. Cf. 583. Thuc. v. 42. 2, Ἀθηναῖοι δεινὰ ἐποιοῦν νομίζοντες ἀδικεῖσθαι. The mid. ποιεῖσθαι, with δεινόν (*δεινὰ*), which is then pred. obj., means *take ill, be indignant at*, while δεινὰ ποιεῖν refers rather to the display of indignation. Cf. Thuc. vi. 60. 4, ὁ δὲ δῆμος δεινὸν ποιούμενοι, εἰ τοὺς ἐπιβουλεύοντας . . . μὴ εἰσονται. Hdt. i. 127. 2, πάλοι δεινὸν ποιούμενοι ὑπὸ Μηδῶν ἄρχεσθαι. Xen. *Anab.* v. 9. 11, δεινὰ ἐποιοῦντο πάσας τὰς ὀρχήσεις ἐν ὄπλοις εἶναι.

389. ζωμίδιον: dim. to contrast the trifling cause with the grand effect.

390. ἐπάγει: adds, makes to follow. Kock makes ἡ γαστήρ the subj.; but as this verse and the next merely illustrate 389, it seems more natural

χῶταν χέζω, κομιδῇ βροντᾷ παπαπαππάξ, ὥσπερ
ἐκείναι.

ΣΟΚΡΑΤΗΣ.

σκέψαι τοῖνυν, ἀπὸ γαστρίδιόν τιννοντοῦ ὅλα πέπορδας·
τὸν δ' αἶρα τόνδ' ὄντ' ἀπέραντον πῶς οὐκ εἰκὸς μέγα
βροντᾶν;

ΣΤΡΕΪΑΔΗΣ.

ταῦτ' ἄρα καὶ τῶνόματ' ἀλλήλων, βροντῇ καὶ πορδῇ,
ὁμοίω.

395 ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρί, τοῦτο
δίδαξον,

καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει.
τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἴησ' ἐπὶ τοὺς ἐπιόρκους.

ΣΟΚΡΑΤΗΣ.

καὶ πῶς, ὦ μῶρε σὺ καὶ κρονίων ὄζων καὶ βεκεσεῖληνε,

to regard τὸ ζωμίδιον as the subj. Seneca (*Q. N.* v. 4) makes use of this same illustration; and Lucretius (vi. 128 ff.) illustrates thunder by the bursting of a bladder (*vensicula parva*). — *παππάξ*: the comic poets freq. made words in imitation of sounds, as *Ach.* 780, *κοτ κοτ* for the squeal of a pig; *Vesp.* 903, *αὖ αὖ* for the barking of a dog; *Av.* 267, *τοροτίζ* for the note of birds; *Ran.* 209, *βρεκεκεκέξ κοδὲ κοδὲ*, for the croaking of frogs; 1285, *φλαττοθραττοφλαττόθρατ*, for the playing of the lyre. Analogously, *Thesm.* 45, *βομβάξ*, and 48, *βομβαλοβομβάξ*, *hocus-rocus*.

394. *ταῦτ' ἄρα*: as in 319. — *τῶνόματ'*: might stand either for τὰ ὀνόματα or for τὰ ὀνόματα, but here it is prob. meant for the latter. — *ὁμοίω*: the resemblance, though remote, was sufficient for the poet to base on it a fling at grammarians.

395. *αὖ*: often indicates transition to another topic belonging to the same general subject.

396. *τοὺς δὲ ζῶντας*: as if τοὺς μὲν ἡμῶν had preceded instead of ἡμᾶς, it burns some up, while others, whom it does not kill, it scorches.

397. *Ζεὺς*: as guardian of the sanctity of oaths, *δρκιος*.

398. *κρονίων ὄζων*: *smelling of old superstitions*. The adj. is more commonly *κρονικός*, *Saturnian*. Cf. *Plut.* 581, *κρονικαῖς λήμας* 'λημῶντες τὰς φρένας. *Κρόνος* itself freq. denotes an old fogey. Cf. 929; *Vesp.* 1480. *Plat. Euthyd.* 287 b, *εἴτα οὕτως εἰ Κρόνος ᾧστε ἃ τὸ πρῶτον εἴπομεν νῦν ἀναμνησκει*; Cf. 998, and see on 1070. — *βεκεσεῖληνε*: equiv. to *antediluvian*. Acc. to *Hdt.* ii. 2, *Psammetichus* the Second, in order to ascertain which nation of the earth was the oldest, caused two new-born infants

εἶπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέ-
 πρησεν,
 400 οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἶσ'
 ἐπιόρκοι.
 ἀλλὰ τὸν αὐτοῦ γε νεῶν βάλλει καὶ Σούνιον, ἄκρον
 Ἀθηνέων,
 καὶ τὰς δρυὺς τὰς μεγάλας· τί παθών; οὐ γὰρ δὴ
 δρυὺς γ' ἐπιορκεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστω
 δῆθ' ὁ κεραυνός;

to be nourished by goats under such circumstances that they could not hear the voice of any human being. After two years they could not say anything but "*bek*," a Phrygian word which means *bread*. So the Phrygians were regarded as the oldest nation. The poet formed a compound out of this word and *-σέληνος*, the second element of *προσέληνος* (*antelunar*), which was a name given to the Arcadians because of their claim to great antiquity. Ap. Rh. iv. 264 f., Ἀρκάδες, οἳ καὶ πρόσθε σεληναῖης ὀδεύονται | ζῶειν. Cf. Hippon. 82, Κυπρίων βέκος φαγοῦσι καὶ Ἀμαθουσίῳ πυρόν. Plut. Mor. 881 a, Πλάτων ὕζει λήρου βεκκεσελήνου κατὰ γε τοὺς τῆς ἀρχαίας κωμῳδίας ποιητάς.

399. εἶπερ βάλλει: logical supposition contrary to fact, — a momentary concession for the sake of argument. The apod., when it relates to the present or past, is regularly in the form of a question. If we change it to the declarative form, the whole sent. assumes the shape of an unreal cond., εἰ ἐβαλλε τοὺς ἐπιόρκους, Σίμων' ἐνέπρησεν ἄν. — δῆτα: 'rare position. Cf. Eq. 810. — Σίμωνα: see on 351.

400. Κλεώνυμον: see on 353, and

Eq. 958. — Θέωρον: satirized *Vesp.* 42 ff., 599, as a common flatterer; 418, as goddess; *Ach.* 134 ff., as a lying ambassador. He is also said to have been guilty of embezzlement. The Theorus mentioned Eq. 608 is prob. another.

401. Σούνιον, ἄκρον Ἀθηνέων: cf. Hom. *Od.* iii. 278, ἀλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ', ἄκρον Ἀθηνέων. — ἄκρον: a, see on 320. — Ἀθηνέων: synizesis instead of contr. — Lucian more than once reproaches Zeus with misuse of his thunderbolt similar to that mentioned in this passage. The oak, it should be remembered, was sacred to Zeus. Lucretius, after remarking on the promiscuous manner in which lightning was hurled by the gods, adds (vi. 417 ff.), postremo cur sancta deum delubra suasque | discutit infesto praeclaras fulmine sedes? | altaque cur plerumque petit loca, plurimaque eius | montibus in summis vestigia cernimus ignis? An actual instance is alluded to in Hor. *Od.* i. 2. 2 ff.: (pater) rubente | dextera sacras iaculatus arces | terruit urbem.

ΣΟΚΡΑΤΗΣ.

ὅταν εἰς ταύτας ἄνεμος ξηρὸς μετεωρισθεὶς κατα-
κλεισθῇ,
405 ἔνδοθεν αὐτὰς ὥσπερ κύστιν φύσῃ, κᾶπειθ' ὑπ' ἀνάγκης
ρήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,
ὑπὸ τοῦ ροίβδου καὶ τῆς ῥύμης αὐτὸς ἑαυτὸν κατακαίων.

ΣΤΡΕΨΙΑΔΗΣ.

νῆ δ' ἄρ', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν.
ὁπτῶν γαστέρα τοῖς συγγενέσιν κᾶτ' οὐκ ἔσχων ἀμε-
λήσας.
410 ἡ δ' ἄρ' ἐφυσᾷτ', εἴτ' ἐξαίφνης διαλακῆσασα πρὸς αὐτὰ
τῷ φθαλμῷ μου προσετίλησεν καὶ κατέκαυσεν τὸ πρό-
σωπον.

404. Plut. *Mor.* 898 e, *Μητροδωρος* (prob. following Democritus), *ὅταν εἰς νέφος πεπηγὸς ὑπὸ πυκνότητος ἐμπέσῃ πνεῦμα, τῇ μὲν θραύσει τὸν κτύπον ἀποτελεῖ, τῇ δὲ πληγῇ καὶ τῷ σχισμῷ διαγράφει.* Similarly Anaxagoras, *ibid.* *Lucr.* vi. 175 ff., *ventus ubi invasit nubem et versatus ibidem | fecit ut ante cavam docui spissescere nubem, | mobilitate sua fervescit. . . | ergo fervidus hic nubem cum perscidit atram, | dissipat ardoris quasi per vim expressa repente | semina, quae faciunt nictantia fulgura flammæ.*

408. Strepsiades shows progress. At 386, the illustration had to be suggested to him; but now he finds one himself. — *Διασίοισι*: a propitiatory festival in honor of Ζεὺς μελιχίος, celebrated on the twenty-third of Anthesterion outside the city (Thuc. i. 126) with solemn ceremonies and

bloodless offerings consisting of fruits of the earth and cakes. In connexion with it, there were also festivities and merriment of the people, and the children received presents. *Cf.* 864.

409. *ὁπτῶν . . . κᾶτα*: καὶ εἶτα and καὶ ἔπειτα, like simple *εἶτα, ἔπειτα*, occasionally connect a finite verb with a partic., as here. *Cf.* 623 f.; *Eg.* 392; *An.* 536, 674. *Plat. Com.* 28, *λαβὼν ὅν τὸν σκύλακα κᾶπειτα δῆσον αὐτόν.* Sometimes found in *Plat.*, as *Gorg.* 457 b. — *γαστέρα*: *haggis* (stuffed paunch, paunch-pudding). *Cf.* *Eg.* 1179. *Hom. Od.* xviii. 44; xx. 25 f., *ὅτε γαστέρ' ἀνῆρ . . . | ἐμπλήην κνίσσης τε καὶ αἵματος, ἐνθα καὶ ἐνθα | αἰδῶλλη, μάλα δ' ὅκα λιλαίεται ὀπηθῆναι.* — *ἔσχων*: *σχῶν* is a rare collateral form of *σχέζειν*.

410. *διαλακῆσασα*: the simple *λακῆσαι* from *λάσκω* always has *λάκ*. This part., therefore, is prob. from *διαλάκειν* (*διαλακεῖν*). The compound *διαλάσκειν* does not occur.

ΧΟΡΟΣ.

ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας ὠνθρῶπε παρ' ἡμῶν,
ὥς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλήσι γενήσῃ,
εἰ μνημῶν εἴ καὶ φροντιστῆς, καὶ τὸ ταλαίπωρον ἔνεστιν
415 ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μὴτ' ἔστῳς μῆτε βαδίζων,
μῆτε ῥιγῶν ἄχθει λίαν μῆτ' ἀριστῶν ἐπιθυμεῖς,
οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων
καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,
νικᾶν πράττων καὶ βουλευῶν καὶ τῇ γλώττῃ πολεμίζων.

ΣΤΡΕΨΙΑΔΗΣ.

420 ἀλλ' ἔνεκέν γε ψυχῆς στερρᾶς δυσκολοκοίτου τε με-
ρίμνης

412. ὦ . . . ὦ: ὦ is often thus repeated. Cf. 816; *Eq.* 726; *Pax*, 1198. On the whole passage (411-434), see *Introd.* § 37.

413. ὡς: see on 209.

414. ταλαίπωρον: cf. *Hipp. Aër.*, p. 506 (Kühn), τό τε ἀνδρεῖον καὶ ταλαίπωρον ἐν τῇ ψυχῇ φύσει μὲν οὐκ ἂν ὁμοίως ἐνείη, νόμος δὲ προσγενόμενος ἀπεργάσται ἂν. *Xen. Mem.* ii. i. 1, ἐδόκει δέ μοι (Σωκράτης) προτρέπειν τοὺς συνόντας ἀσκεῖν ἐγκράτειαν πρὸς ἐπιθυμίαν βρωτοῦ καὶ ποτοῦ καὶ λαγνείας καὶ ὕπνου καὶ ῥίγους καὶ θάλπους καὶ πόνου. *Id.* iv. i. 2, ἐτεκμαίρετο δὲ τὰς ἀγαθὰς φύσεις ἐκ τοῦ ταχὺ τε μαρθάνειν καὶ μνημονεύειν ἃ μάθοιεν καὶ ἐπιθυμεῖν τῶν μαθημάτων πάντων. Cf. also *id.* i. 2. 1. — A rigorous mode of life was required also by the Orphic Pythagoreans.

416. ῥιγῶν: Socrates' power of enduring cold was notorious. Cf. *Plat. Symp.* 220 a b.

417. γυμνασίον: instead of this, which is unsuitable here, *Diog. L.* ii. 5. 27 gives ἀδωφαγίας. The γυμνάσια,

in fact, constituted one of the chief means of acquiring the very endurance that has just been mentioned as being essential. Herwerden suggests *συμποσίων*. The agreement of the reading *γυμνασίων* with the tenets of the ἄδικος λόγος, 1054, is no argument in its favor, for the whole passage is opposed to the teaching of the ἄδικος λόγος, which belongs to the revised play. — ἀνοήτων: the explanation of the *Schol.*, τῶν ἀφροδισίων, seems unnecessary. In *Lys.* 3. 4, cited by Kock, ἀνοητότερον is employed euphemistically in this sense; but in our passage ἀνοήτων seems rather to be *follies* in general.

419. πράττων: nom. because it refers back to subj. of νομίζεις. See *G.* 138, x. 8. The word here denotes oratorical activity before the courts, the senate, and the popular assembly. *Dem. De Cor.* 86, ἀνωμολόγημαι τὰ ἄριστα πράττειν τῇ πόλει τῷ νικᾶν δτ' ἐβουλεύεσθε λέγων καὶ γράφων.

420. ἔνεκέν: as far as regards.

καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπι-
δείπνου,
ἀμέλει, θαρρῶν εἵνεκα τούτων ἐπιχαλκεύειν παρέχοιμ'
ἄν.

ΣΟΚΡΑΤΗΣ.

ἄλλο τι δῆτ' οὐ νομεῖς ἤδη θεὸν οὐδένα, πλὴν ἄπερ
ἡμεῖς,
τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν Γλῶτταν, τρία
ταυτί;

ΣΤΡΕΪΙΑΔΗΣ.

425 οὐδ' ἂν διαλεχθείην γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν
ἀπαντῶν.
οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθελὴν
λιβανωτόν.

421. *θυμβρεπιδείπνου*: dining on savory, or having savory for dessert. The *θύμβρα* was a pungent herb, our *savory* (*satureia hortensis*). It would make a poor dinner. Cf. Ach. 254, βλέπουσα θυμβροφάγον.

422. *ἀμέλει*: the sing. does not show, as some maintain, that these three verses were originally addressed to Socrates; for it was the Coryphaeus that spoke just before, and not the whole Chorus. Still the words may be addressed to Socrates; at any rate, he speaks next. — *ἐπιχαλκεύειν*: for the inf. to express purpose, see GMT. 97; H. 951. — *παρέχοιμ' ἄν*: sc. *ἐμαυτόν*. The obj., however, is usually omitted in cases like this.

423. *ἄλλο τι*: sc. *ἔσται ἡ κτέ.* See on 784. This elliptical use of *ἄλλο τι* became a mere interr. formula, which is very common in Plat., but in Ar. only here. — *θεὸν οὐδένα*: *οὐδένα* is subj. obj., and *θεόν* pred. obj., consider no one a god. *ἄπερ* would be masc. if *νομεῖς θεὸν οὐδένα* meant believe in no god.

424. Concerning the practice of associating three gods, see on 264. — *Χάος*: here *empty space* (τὸ κενόν of Democritus), in perfect keeping with the other divinities of the sophists. To similar gods a prayer is offered in Eur. Frg. 892.

425. *οὐδ' ἂν διαλεχθείην*: "fere proverbialis locutio est, ne adloquio quidem dignari. Lys. 3. 31, τοῦτο μὲν οὐδὲ διελέγετο, ἀλλ' ἐμίσει πάντων ἀνθρώπων μάλιστα. Isae. 1. 34, οἷς μὲν ζῶν οὐδὲ διελέγετο, ἀπασαν δοῦναι τὴν οὐσίαν." Cobet. — *οὐδ' ἂν ἀπαντῶν*: *ἂν* here still belongs to *διαλεχθείην*, while *οὐδέ* gives emphasis to *ἀπαντῶν* distinct from that already imparted by the first *οὐδέ* to *διαλεχθείην*. Of course *οὐδέ* is used instead of *καί* because of the preceding neg. Cf. 118. Aesch. Cho. 504. Soph. Ant. 522, οἱ ποτ' οὐχ ἄρδς, οὐδ' ὅταν θάνη, φίλος. — Strepsiades means "much less would I seek their society."

426. *ἐπιθελὴν*: supply *ἄν*. Such omissions of *ἄν*, or rather instances of

ΧΟΡΟΣ.

λέγε νυν ἡμῖν, ὃ τι σοι δρῶμεν, θαρρῶν· ὥς οὐκ
ἀτυχήσεις,
ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξιὸς εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ δέσποιναι, δέομαι τοῖνυν ὑμῶν τουτὶ πάνν μικρόν,
430 τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν ἄριστον.

ΧΟΡΟΣ.

ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπόν γ'
ἀπὸ τουδὶ
ἐν τῷ δήμῳ γνώμας μεγάλας νικήσει σοῦ πλέον
οὐδέεις.

ΣΤΡΕΨΙΑΔΗΣ.

μὴ 'μοί γε λέγειν γνώμας μεγάλας· οὐ γὰρ τούτων
ἐπιθυμῶ,
ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας
διολισθεῖν.

failure to continue it from a preceding clause, are rare in Ar. In *Eg.* 1057 there is a rather surprising example. That in *Ran.* 574 is doubtful. In Plat. instances are more common. Cf. *Phaedr.* 229 c; *Phaed.* 87 e. ἐπιτιθέσθαι λιβανωτόν is a standing phrase. Cf. *Ran.* 888; *Vesp.* 96.

430. εἶναί με ἄριστον: not εἶναι ἄριστος prob. because δέομαι is equiv. to δότε μοι; and moreover an inf. governed by δεῖσθαι usually has the obj. of this verb, when there is one, for its subj., unless it has a subj. expressed. But cf. *Hdt.* i. 59. 23, (Πεισίστρατος) εἰδέτο τοῦ δήμου φυλακῆς τινος πρὸς αὐτοῦ κυρῆσαι (where the subj. of κυρῆσαι is conceived as nom.). — σταδίοισιν: he measures eloquence

by the furlong. Cf. *Ran.* 91. *Eupol.* 94, ὥσπερ ἀγαθὸν δρομῆς | ἐκ δέκα ποδῶν ἦρει (Περικλῆς) λέγων τοὺς ῥήτορας. Somewhat analogous, *Quint.* xi. 3. 126, urbane Flavius Verginius interrogavit de quodam suo antisophiste, quot milia passuum declamasset.

431. ἀλλά: well, you shall have this, etc.

432. πλέον: the adv. use of πλέον is not distinguishable from μάλλον, and is found in prose as well as poetry. *Kr. Spr.* 49, 2, 5.

433. λέγαν: depends on λέγετε, εἴπητε implied, — no advocating of great measures for me. See on 84.

434. ὅσα: for the inf., see GMT. 93, 1, n. 1. Cf. *Vesp.* 1288. *Plat. Prot.*

ΧΟΡΟΣ.

435 τεύξει τοῖνυν ὧν ἱμείρεις· οὐ γὰρ μεγάλων ἐπιθυμείς.
ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προ-
πόλοισιν.

ΣΤΡΕΨΙΑΔΗΣ.

δράσω ταῦθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει
διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὃς μ'
ἐπέτρυψεν.

440 νῦν οὖν ἀτεχνῶς ὃ τι βούλονται
τοντὶ τοῦμὸν σῶμ' αὐτοῖσι
παρέχω, τύπτειν, πεινῆν, διψῆν,
αὐχμεῖν, ῥιγῶν, ἀσκὸν δείρειν,
εἴπερ τὰ χρέα διαφευξοῦμαι

334 c, οἱ λατοροὶ ἀπαγορεύουσι τοῖς ἀσθε-
νοῦσι μὴ χρῆσθαι ἐλαίῳ, ἀλλ' ἡ σμικρο-
τάτῳ, ὅσον μόνον τὴν δυσχέρειαν κατα-
σβέσαι.—στρεψοδικῆσαι: cf. *Av.* 1468,
πικρὰν τὰχ' ὕψι στρεψοδικοπανουργίαν.

436. **προπόλοισι**: temple-servants,
priests, the Clouds regarding them-
selves as goddesses. Cf. *Plut.* 670,
τοῦ θεοῦ δὲ πρόπολος.

439. **ὃ τι βούλονται**: it would have
been more natural to insert ποιεῖν as
purpose of παρέχω; then τύπτειν, etc.,
would be in appos. with ποιεῖν.

441 f. Obs. the loose commingling
of trans. and intr. verbs, σῶμα (im-
plied) being the obj. of the trans.,
but the subj. of the intr. In Greek,
much more is left to the intelligence
of the hearer or reader than in mod-
ern languages as straitened by gram-
marians. For an analogous example,
cf. *Xen. Mem.* ii. i. 1 (quoted in note
on 414), where βρωτοῦ, ποτοῦ, etc., are
joined with βίγους, θάλπους, and πόνου,
as obj. gen. after ἐπιθυμίαν (*desire*),
unless we strain the const. Many in-

stances of so-called zeugma and ana-
coluthon are of this character.

442. **αὐχμεῖν**: dryness of the hair
and skin, resulting from neglect, was
regarded by the Greeks as a mark of
uncleanliness, esp. after baths had
become common in the cities.—**ἀσκὸν**
δείρειν: to flay into a wine-skin, ἀσκὸν
being obj. effected (pred. obj.). Cf.
Eq. 370. Solon, *Fr.* 33, ἤθεκον γὰρ
κεν κρατήσας, πλοῦτον ἄφθονον λαβὼν
καὶ τυραννέσας Ἀθηνῶν μόνον ἡμέραν
μίαν | ἀσκὸς ὕστερον δεδάσθαι κτέ.
The form δείρειν (instead of the more
usual Att. δέρειν) occurs also *Av.* 365,
and *Vesp.* 1286.

443. **διαφευξοῦμαι**: equiv. to μέλλω
διαφευγεῖσθαι, if it is true that I shall
(if I am going to) escape. When the
present assumption of a future event
serves as a cond. to another event,
the latter (apod.) may precede in
time the former (prot.). In this case
the fut. (when μέλλειν with the inf. is
not employed) is used rather than the
subjv., in the prot. Cf. 1035; *Ran.*

- τοῖς τ' ἀνθρώποις εἶναι δόξω
 445 θρασύς, εὐγλωττος, τολμηρός, ἴτης,
 βδελυρός, ψευδῶν συγκολλητής,
 εὐρησιεπής, περίτριμμα δικῶν,
 κύρβις, κρόταλον, κίναδος, τρύμη,
 μάσθλης, εἴρων, γλοιός, ἀλαζών,
 450 κέντρων, μιάρός, στρόφις, ἀργαλέος,
 ματτυλοιχός.

13; *Vesp.* 1263; *Av.* 759. *Soph. O. T.* 54, εἴπερ ἄρξεις τῆσδε γῆς, ξὺν ἀνδράσιν κάλλιον κρατεῖν. Freq. in Plat. In late Greek the subjv. is often used. For the fut. in ordinary conditions, see GMT. 49, 1, n. 3.

445. ἴτης: dare-devil. Not elsewhere used by Ar. Cf. Plat. *Symp.* 203 d, (Ἔρως) ἀνδρείος ὦν καὶ ἴτης καὶ σύντροφος, θηρευτῆς δεινός.

446. συγκολλητής: a fabricator of lies, from συγκολλᾶν, glue together.

447. εὐρησιεπής: word-inventor, wordy. Cf. Pind. *Ol.* 9. 80, εἶν εὐρησιεπής (in sense of fluent). — περίτριμμα δικῶν: a practised knave in law-suits. In Dem. *De Cor.* 127, Aeschines is called περίτριμμα ἀγορᾶς. Bekk. *Anecd.* 59. 32, περίτριμμα πραγμάτων, οἷον τετριμμένον ἱκανῶς πράγμασιν.

448. κύρβις: a code. The laws of Solon originally stood in the Prytaneum, written on ξύφες (large tablets which turned on an axis). These were of wood; but afterward the laws were transferred to stone tablets (κύρβεις), and exposed to view on the Acropolis, and later in the Agora. Later writers, however, make conflicting statements as to the objects designated by these words. — κρόταλον: a rattle-box. Cf. 260. Eur. *Cycl.* 104, οἷδ' ἀνδρα κρόταλον (Odysseus). — κίναδος: a fox. Cf. *Av.* 429. *Soph. Aj.* 103,

τοῦπίτριπτον κίναδος (Odysseus). Dem. (*De Cor.* 162 and 242) and Aeschin. (3. 167) call each other by this name. — τρύμη: lit. a hole, here a slippery fellow.

449. μάσθλης: lit. leather, here a leather strap, a pliable sneak. Cf. *Eq.* 269. Some think it is used in the sense of a hangman's rope, a halter. — εἴρων: a dissembler (hence εἰρωνεία). — γλοιός: oily, hence sleek, a trickster. — ἀλαζών: a vain pretender.

450. κέντρων: synonymous with στιγματίας, one branded for crime, g jail-bird. — μιάρός: polluted, a black-guard. — στρόφις: an eel, connected with στρέφειν. Cf. 792; *Ran.* 775, 892; *Plut.* 1154. — ἀργαλέος: troublesome, a nuisance, a bore.

451. ματτυλοιχός: *Ath.* xiv. 663 c, ματτήν ὀνόμαζον πᾶν τὸ πολυτελὲς ἔδεσμα, εἴτε ἰχθὺς εἴη εἴτε ὄρνις εἴτε λάχανον εἴτε περμάτιον. Cf. *Mart.* xiii. 92. 2, inter quadrupedes mattea prima lepus. It is said that the ματτή was originally a delicate dish invented by the Thessalians, which was not common at Athens before the Macedonian conquest. It might, however, have been well known there before this time. Still we should expect something more pointed at the end of the list, and it may be that the reading (which is an emendation

ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,
 δρώντων ἀτεχνῶς ὃ τι χρήζουσιν·
 κεῖ βούλονται,
 455 νῆ τὴν Δήμητρ' ἐκ μου χορδὴν
 τοῖς φροντισταῖς παραθέντων.

ΧΟΡΟΣ.

λήμα μὲν πάρεστι τῷδέ γ'
 οὐκ ἀτολμον, ἀλλ' ἔτοιμον. ἴσθι δ' ὥς
 ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες
 460 ἐν βροτοῖσιν ἔξεις.

ΣΤΡΕΨΙΑΔΗΣ.

τί πείσομαι;

ΧΟΡΟΣ.

τὸν πάντα χρόνον μετ' ἐμοῦ
 ζηλωτότατον βίον ἀνθρώπων διάξεις.

of the meaningless *ματιολοιχός*) is incorrect. Kock suggests *καὶ βωμολόχος*. In either case we may render a *lick-spittle*. — For a parallel to this whole passage, see *An.* 430 ff.

452. *ταῦτα*: when prons. refer to words or to attributes (subst. or adj.) they are neut., as in the celebrated Hom. verse (*Il.* iii. 170), ἀμφότερον, βασιλεὺς τ' ἀγαθός, κρατερὸς τ' αἰχμητής, where ἀμφότερα might have been used; but ἀμφότεροι would mean two different persons. — *καλοῦσι*: fut., used as in 443. — ἀπαντῶντες: i.e. οἱ ἀπαντῶντες (ä).

455. *ἐκ μου*: an exception to the rule that the enclitic forms of the first and second pers. prons. are not used after preps. Cf. *Vesp.* 1358, *περί μου*. *Soph. O. T.* 537, *ἐν μοι*. In *Eq.*

372, *ἐκ σου* is usually read. This passage, 439–456, is an anapaestic system, strongly resembling that part of a *parabasis* which is called the *μακρόν* or *πνῆγος* (so called because it was recited at one breath by the Coryphaeus). Teuffel and Bücheler think that after 456 originally came the ode, 805 ff. (which is unsuitable where it stands), and that after the ode came 476 ff. But see *Introd.* § 47.

459. *παρ' ἐμοῦ*: const. with *ἔξεις*.

461. *τί πείσομαι*: *what will be my experience? what will befall me?* This question seems to call for a more definite statement than had been made; but the immediate reply is still general and vague. In 466 ff. the details of his future happiness are given.

ΣΤΡΕΨΙΑΔΗΣ.

465 ἄρά γε τοῦτ' ἄρ' ἐγώ ποτ' ὄψομαι;

ΧΟΡΟΣ.

ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις αἰὲ καθῆσθαι,
 470 βουλομένους ἀνακοινῶσθαί τε καὶ ἐς λόγον ἐλθεῖν
 πράγματα κἀντιγραφὰς πολλῶν ταλάντων,
 475 ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ.
 ἀλλ' ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προδι-
 δάσκειν,
 καὶ διακίνει τὸν νοῦν αὐτοῦ καὶ τῆς γνώμης ἀποπειρῶ.

ΣΟΚΡΑΤΗΣ.

ἄγε δῆ, κάτεπέ μοι σὺ τὸν σαντοῦ τρόπον,

465. ἄρα . . . ἄρα : this combination of interr. ἄρα with illative ἄρα in the same clause seems not to occur elsewhere in Att. The objection to it is purely stylistic, as it is logically correct.

467. σοῦ : const. with θύραις. For the position, cf. Plat. *Phaed.* 117 a, οὐδὲν ἄλλο (χρῆ) ἢ πίνοντα περιεῖναι ἕως ἂν σου βᾶρος ἐν τοῖς σκέλεσι γένηται. Perhaps we should read γέ σου.

468. καθῆσθαι : when the inf. is used after ὥστε, future events are expressed by means of the pres. or aor. The context must always decide as to the time meant.

470. ἀνακοινῶσθαι : cf. Xen. *Mem.* iii. 6. 3, ἔταν τι ἀνακοινῶνται σοι, ὁρῶ σε καλῶς συμβουλευόντα.

472. πράγματα : suits. Cf. *Vesp.* 1426, δικῶν γὰρ οὐ δέομαι οὐδὲ πραγμάτων. — ἀντιγραφὰς : indictments (of the plaintiff), and pleas (of the defendant).

Harp., ἀντιγραφὴ ἐν ταῖς δίκαις ταῖς δημοσίαις (καὶ ταῖς ἰδίαις, Schömann) τὰ τῶν δικαζομένων γράμματα, ἃ ἐδίδοντο περὶ τοῦ πράγματος. καὶ λέγεται ὁμοίως τὰ τε τοῦ διώκοντος καὶ τὰ τοῦ φεύγοντος ἀντιγραφὴ. The accs. depend on ἀνακοινῶσθαι.

473. ταλάντων : depends on πράγματα κἀντιγραφὰς, not on ἄξια. Cf. 758. — ἄξια σῇ φρενὶ : such as befit your intellect. Cf. *Ach.* 8, ἔξιν γὰρ Ἑλλάδι.

476. ἀλλά : see *Introd.* § 44, and on 959. — προδιδάσκων : the different relations of πρό to the verbal idea seem to give this compound several different significations, — teach by example (i.e. by showing), advance one in learning, instruct beforehand, and (as here) give preliminary instruction. Sometimes the prep. seems to add nothing to the meaning of the simple verb. See Heindorf on Plat. *Gorg.* 489 d.

ἴν' αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανὰς
 480 ἦδη 'πὶ τούτοις πρὸς σὲ καινὰς προσφέρω.

ΣΤΡΕΨΙΑΔΗΣ.

τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΟΚΡΑΤΗΣ.

οὐκ, ἀλλὰ βραχέα σου πυθέσθαι βούλομαι.
 ἦ μνημονικὸς εἶ;

ΣΤΡΕΨΙΑΔΗΣ.

δύο τρόπω, νῆ τὸν Δία·
 ἦν μὲν γ' ὀφείλῃται τί μοι, μνήμων πάνν·
 485 ἐὰν δ' ὀφείλω, σχέτλιος, ἐπιλήσμων πάνν.

ΣΟΚΡΑΤΗΣ.

ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;

ΣΤΡΕΨΙΑΔΗΣ.

λέγειν μὲν οὐκ ἔνεστ', ἀποστερεῖν δ' ἔνι.

ΣΟΚΡΑΤΗΣ.

πῶς οὖν δυνήσει μαυθάνειν;

479. μηχανὰς: cf. *Vesp.* 149, 365; *Thesm.* 1132, ἄλλην τινὰ | τοῦτω πρέ-
 πουσαν μηχανὴν προσοιστέον. Socrates
 means, of course, new arts and de-
 vices for instruction; but Strepsiades
 understands him as meaning engines
 of war. Cf. *Av.* 363. *Eur. Iph. T.*
 111 f., τολμητέον νῶ ξεστὸν ἐκ ναοῦ
 λαβεῖν | ἄγαλμα πάσας προσφέροντε
 μηχανὰς. Lit. sense, *Thuc.* ii. 58. 1,
 μηχανὰς τῇ Ποτιδαίᾳ προσέφερον.

484 f. Cf. *Plaut. Mil. Glor.* iii. 3.
 14 ff., si quid faciundumst
 mulieri male atque malitiose,

| ibi ei immortalis memoriast
 meminisse et sempiterna: |
 sin bene quid aut fideliter
 faciundumst, eadem eveniet
 | obliviosae extemplo uti
 fiant, meminisse nequeant.

486 f. In revising the play the
 poet seems to have abridged this
 scene, so that these two verses are
 almost isolated. See *Introd.* § 44.
 The witticism is very poor. — Green
 places 488 before 486, which certainly
 improves the passage. — ἀποστερεῖν:
 some see in this a pun on ἐρεῖν.

ΣΤΡΕΨΙΑΔΗΣ.

ἀμέλει, καλῶς.

ΣΟΚΡΑΤΗΣ.

ἄγε νυν ὅπως, ὅταν τι προβάλλω σοι σοφὸν
490 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει.

ΣΤΡΕΨΙΑΔΗΣ.

τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

ΣΟΚΡΑΤΗΣ.

ἄνθρωπος ἀμαθὴς οὕτοσὶ καὶ βάρβαρος.
δέδοικά σ', ὦ πρεσβῦτα, μὴ πληγῶν δέει.
φέρ' ἴδω, τί δρᾷς, ἦν τίς σε τύπτῃ;

489. **προβάλλω**: *propose*. Cf. 757. Very common in Plat., as *Rep.* vii. 536 d, τὰ μὲν λογισμῶν τε καὶ γεωμετριῶν καὶ πάσης τῆς προπαιδείας, ἣν τῆς διαλεκτικῆς δεῖ προπαιδεύθῃναι, παῖσιν οὐσι χρὴ προβάλλειν. *Strep-siades* takes the word lit., *cast before*, as in the familiar *κυσὶ προβάλλειν*. Similarly, he takes *ὑφαρπάσει* (490) in the sense of *snap up*, hence *κυνηδὸν* (491). Cf. *Ach.* 1160.

490. **μετεώρων**: see *Intro.* § 39.

491. **τί δαί**: the particle *δαί* does not occur in tragedy, but in the language of common life it was very common. It is always accompanied by *τί* or *πῶς*. *τί δαί*, always at the beginning of what one says, denotes vexation, surprise, or some other strong feeling, caused by what has just occurred. Cf. 1266. Sometimes *τί δέ* is used in nearly or quite the same way. Cf. 481. — **κυνηδὸν σιτήσομαι**: *Posidon*. (in *Ath.* iv. 152 f), *ὁ καλούμενος φίλος* (of the Parthian king) *χμαῖ ἀποκαθήμενος ἐφ' ὑψηλῆς κλίνης*

κατακειμένη τῷ βασιλεῖ τὸ παραβληθὲν ὑπ' αὐτοῦ κυνιστὶ σιτεῖται.

492. **ἄνθρωπος ἀμαθὴς**: not *ἄνθρωπος*, since these words form the pred.

493. **δέδοικά σε**: this kind of *prolepsis* — acc. for *ὑπέρ* with the gen. or *περί* with the dat. — is not very common. With this const. we must not confound that in which the acc. is the logical obj. of the leading verb, as *Eur. Med.* 282 f., *δέδοικά σε . . . | μὴ μοι τι δρᾷς παῖδ' ἀνήκεστον κακόν*. *Xen. Hell.* vi. 4. 32, *ἰσχυρῶς ἔδεισαν οἱ Ἕλληνες αὐτὸν* (*Ἰάσονα*), *μὴ τύραννος γένοιτο*. If we compare the last sent. with 144 f., it will be seen that the acc. *αὐτόν* is analogous to *Χαιρεφῶντα*, not *ψόλλαν*. The usual const. in cases like the one before us is seen in *Plat. Prot.* 322 b, *δείσας περὶ τῷ γένει ἡμῶν μὴ ἀπόλοιτο πᾶν*. But cf. *Soph. Phil.* 493 f. — **δέει**: indic., because the fear relates to a *present* state or fact. GMT. 46, n. 5.

494. **τύπτομαι**: *I get a beating*, rather than *I take the beating*.

ΣΤΡΕΨΙΑΔΗΣ.

τύπτομαι,

495 ἔπειτ' ἐπισχὼν ὀλίγον ἐπιμαρτύρομαι,
εἴτ' αὖθις ἀκαρῇ διαλιπὼν δικάζομαι.

ΣΟΚΡΑΤΗΣ.

ἴθι νυν, κατάθου θοῖμάτιον.

ΣΤΡΕΨΙΑΔΗΣ.

ἡδίκηκά τι;

ΣΟΚΡΑΤΗΣ.

οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐχὶ φωράσων ἔγωγ' εἰσέρχομαι.

495. ἐπιμαρτύρομαι: like *antes-tor*, call to witness (sc. τοὺς παρόντας). Cf. 1222. Hence ὀλίγον (prob. neut.) denotes a *very* short space of time.

496. ἀκαρῇ: χρόνον is usually supplied, but in Kr. Spr. 43, 3, 2, it is maintained that there never is an elipsis of this word. It is certainly true that the neut. is freq. mistaken for the masc., as in ἀφ' οὗ, with which compare εἰς δ. It is possible that even in ἀκαρῇ we have a neut. pl.; for the word is sometimes used adv. without any reference to time, as Vesp. 541, 701. With χρόνος, it is usually employed as a neut. subst., ἀκαρὲς χρόνου. Cf. Plut. 244, ἐν ἀκαρεῖ χρόνου (where Kock, however, reads χρόνῳ with the Mss. but against E. M.).

497. The fondness of Strepsiades for litigation, as just disclosed, so pleases Socrates that he at once resolves to receive him as a pupil. To the ceremonies of initiation belongs

the laying off of the cloak; but Strepsiades thinks this is a preparation for a flogging, which he now supposes was meant at 493. The garment is never returned. Cf. 856 ff., 1498.

498. γυμνός: in the χιτῶν without the ἱμάτιον. Also in the ceremonies described in Dem. De Cor. 259 ff. it is implied that the clothes of those undergoing initiation were taken off. See on 254.

499. φωράσων: to search for stolen goods. When any one suspected that property stolen from him was in a particular house, he made a search (φωρᾶν) for it himself, but was required to wear as little clothing as possible, so that he might not carry with him what he claimed was stolen, and pretend to find it in the house. Plat. Legg. xii. 954 a, φωρᾶν ἂν ἐθέλῃ τίς τι, γυμνὸς ἢ χιτωνίσκον ἔχων ἄζωστος, προομόσας τοὺς νομίμους θεοὺς ἢ μὴν ἐλπίζειν εὐρῆσειν, οὕτω φωρᾶν.

ΣΟΚΡΑΤΗΣ.

500 κατὰθου. τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

εἰπὲ δὴ νῦν μοι τοδί·
 ἦν ἐπιμελὴς ὦ καὶ προθύμως μανθάνω,
 τῷ τῶν μαθητῶν ἐμφορῆς γενήσομαι;

ΣΟΚΡΑΤΗΣ.

οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι κακοδαίμων, ἡμιθνής γενήσομαι.

ΣΟΚΡΑΤΗΣ.

505 οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ
 ἀνύσας τι δευρὶ θάπτον.

ΣΤΡΕΨΙΑΔΗΣ.

ἐς τὸ χεῖρέ νυν
 δός μοι μελιτοῦτταν πρότερον· ὥς δέδοικ' ἐγὼ
 εἴσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

503. φύσιν: Socrates means intellectual or spiritual nature, but Strepsiades understands physical nature or appearance.

504. ἡμιθνής: on account of his pallor and leanness. Cf. Aeschin. 3. 159, (Δημοσθένης) παρὶν ἡμιθνής ἐπὶ τὸ βῆμα εἰρηνοφύλακα ὑμᾶς αὐτὸν ἐκέλευε χειροτονεῖν.

505. οὐ μὴ: see on 296. Obs. that the second command, introduced by ἀλλά, is also expressed by the fut. indic. This is usual, but the imv. may also be used, as in 296 f. Cf. Ran. 202, 462, 525.

508. εἰς Τροφωνίου: for the ellipsis, see H. 730 a. The underground oracle of Trophonius (originally identical with Ζεὺς χθόνιος), near Lebadea in Boeotia, was very celebrated even in the time of Croesus (Hdt. i. 46. 12). After the Persian wars, the excesses practised in connexion with it became so serious that Cratinus composed a special play against them. Pausanias, who consulted the oracle in person, gives (ix. 39. 2-14) us a minute description of the ceremonies attending a consultation. After a preparatory purification, which lasted

ΣΟΚΡΑΤΗΣ.

χώρα· τί κυπτάζεις ἔχων περὶ τὴν θύραν;

ΧΟΡΟΣ.

510 ἄλλ' ἴθι χαίρων τῆς ἀνδρείας

εὔνεκα ταύτης.

εὐτυχία γένοιτο τὰνθρώπῳ, ὅτι προήκων
ἐς βαθὺ τῆς ἡλικίας

515 νεωτέροις τὴν φύσιν αὐτοῦ πράγμασιν χρωτίζεται
καὶ σοφίαν ἐπασκεῖ.

several days, and consisted of various sacrifices and ablutions, the votary drank of the fountains of *Forgetfulness* and of *Memory*, and, dressed in white linen underclothes (Luc. *D. Mort.* 3. 2), took in his hand a *honey-cake* (μελιτοῦττα, 507) with which to appease serpents and other beasts in the cave, and descended by means of a ladder into a tolerably spacious grotto. From this he passed feet foremost through a very narrow opening—σπιθαμῶν (*spans*) τὸ εἶδος δυό, τὸ δὲ ὕψος σπιθαμῆς—into the room of the oracle proper. There he fell into a state of semi-consciousness (Plut. *Mor.* 592 e) from which he recovered with a severe headache. The visit was attended by such horrors that one could not laugh for a long time afterwards. In Ath. xiv. 614 a, the story is told of one who only through a miracle regained the power of laughing. Hence the proverb, used of a gloomy person, εἰς Τροφωνίου μεμάντευται. With this horrible cavern Strepsiades compares the mystic φροντιστήριον.

509. ἔχων: see on 131. Strepsiades and Socrates enter the thinking-shop. The stage is left empty.

510-626. The Parabasis (παράβασις). In the Old Comedy there was usually in each play a sort of interlude, in which the poet, through the Coryphaeus and the chorus, addressed the spectators and the judges. The name παράβασις (παρὰβαίνειν) is taken from the movement made by the Chorus when it brought itself face to face with the spectators. Cf. *Thesm.* 785, where the Chorus at the beginning of the parabasis says, ἡμεῖς τοίνυν ἡμᾶς αὐτὰς ἐδ' λέξωμεν παρὰβᾶσαι. *Eq.* 508 f.; *Ach.* 628 f. The complete parabasis consisted of seven parts: 1) κομμάτιον; 2) παράβασις proper; 3) μακρόν or πνίγος, recited by the Coryphaeus in one breath; 4) στροφή or φδῆ; 5) ἐπίρρημα; 6) ἀντιστροφή (ἀντίστροφος) or ἀντιφδῆ; 7) ἀντεπίρρημα. There was a general metrical resemblance between the corresponding parts of different parabases. Our play wants the πνίγος, which in other plays is composed in anapaestic dimeters. See *Introd.* § 18, foot-note. Further details will be found in the following notes, and also in the Appendix on *Metres*.

510-517. Κομμάτιον, the connecting link between the preceding scene and

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τάληθῇ, νῆ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
520 οὕτω νικῆσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός,

the *παράβασις* proper, but not containing an introduction to the latter as is usual in other plays. The first two verses, 510f., may be, as Kock assumes with Bücheler, the remnant of an original anapaestic *κομμάτιον*, introducing a *παράβασις* proper composed in this rhythm (i.e. in the anapaestic tetrameter catalectic) as in *Eq.* 498 ff.; but this assumption is not necessary. For, in the first place, the anapaests constituted a *march* for the withdrawal of Strepsiades and Socrates, and as soon as they were gone, the metre and rhythm could change within the *κομμάτιον*, as in *Vesp.* 1009 ff., where there is a striking parallel. There Bdelycleon and Philocleon are just outside the house and enter it marching to the time of two dimeters and one monometer, while in our passage Socrates and Strepsiades are at the very door of the thinking-shop, and enter it to the time of one dimeter and one monometer; and in both passages the metre and rhythm immediately change. In the second place, the *παράβασις* proper is not necessarily in the same rhythm as the *κομμάτιον*, even when the latter is all composed in one rhythm. Cf. *Av.* 676 ff., where a glyconic *κομμάτιον* precedes an anapaestic *παράβασις*.

510. **ΔΑ' τί χαίρων**: this farewell formula occurs also *Eq.* 498 and *Pax*, 729. — **ἄνδρες**: although Strepsiades showed such timidity and was so reluctant to enter the thinking-shop, still the Chorus congratulates him on his bravery; the wonder was how he could enter at all.

513. **εἴτι**: quantity by position be-

fore a mute and a liquid at the beginning of a word is subject to the restrictions that apply to position within a word. See on 320. Here the passage being melic justifies the lengthening as in *βαρύβρομος*, 313, and *πέτραι*, 597.

515. **τὴν φύσιν αὐτοῦ**: the exceptional pred. position of the gen. of the refl. pron. is usually regarded as being due to some special cause, such as emphasis. Kr. *Spr.* 47, 9, 18. Cf. 905; *Av.* 475; *Pax*, 880; *Frg.* 579, *τῇ κεφαλῇ σπαντοῦ*. Sometimes it is not certain whether *αὐτοῦ* or *αὐτοῦ* is to be read.

516. **χρωαίεται**: *tinges*, because he gives his nature, as it were, a new coat of paint, a new tint.

518-562. The *παράβασις* proper, addressed to the spectators (*θεώμενοι*, 518) by the Coryphaeus, who speaks for and in the grammatical person of the poet. The corresponding part of the original play was entirely different in its now unknown contents, and was prob. in anapaestic tetrameters, as that was the usual metre for the purpose. See *Intro.* § 29.

519. **ἐκθρέψαντα**: because the dramatic art, to which Ar. had devoted himself and through which he had attained distinction, was consecrated to Dionysus. Cf. *Ran.* 886.

520 f. **οὕτω . . . ὥς**: so may I conquer . . . as, etc., i.e. as surely as I wish to gain the first prize . . . so surely may I win, etc. Cf. *Thesm.* 469 f., *καὶ τῇ γὰρ ἐγὼ γ', οὕτως θναίμην τῶν τέκνων, | μισῶ τὸν ἄνδρα*. Luc. *Philops.* 27, *οὕτως θναίμην τούτων (τῶν υἱέων), ὥς ἀληθῆ πρὸς σέ ἐρῶ*.

ὥς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιούς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωιδιῶν
πρώτην ἡξίωσ' ἀναγεῦσ' ὑμᾶς, ἣ παρέσχε μοι
ἔργον πλείστον· εἴτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν
525 ἡττηθεῖς, οὐκ ἄξιος ὢν· ταυτ' οὖν ὑμῖν μέφομαι
τοῖς σοφοῖς, ὧν εἵνεκ' ἐγὼ ταυτ' ἐπραγματευόμην.
ἀλλ' οὐδ' ὥς ὑμῶν ποθ' ἐκὼν προδώσω τοὺς δεξιούς.
ἐξ ὅτου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,
ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἡκουσάτην,

523. *πρώτην*: so Kock, supplying *αὐτήν* and letting *πρώτην*, as well as *σοφώτατ' ἔχειν*, govern *κωμωιδιῶν*, and taking *ἀναγεῦσαι* in the sense of *taste* again, in reference to a second performance. This interpretation evidently requires *εἴτ' ἀνεχώρουν* in 524 to be taken in a purely adversative sense, and Kock connects this clause in a rather unnatural way with the rel. clause *ἣ παρέσχε κτέ.* But the reading of the Mss., *πρώτους*, may be correct; for *ἀναγεῦσαι* does not necessarily imply repetition (compare *ἀναπειρᾶσθαι*, *test*, *prove*), and the poet might have first produced his play before some other audience,—in the theatre at the Piræus, for instance. It was natural enough that young dramatists should try their fortune in minor theatres before producing plays in the great city theatre.

524. *ἔργον πλείστον*: acc. to many this was the labor bestowed upon the study of the doctrines ridiculed, but the play does not show very evident traces of this sort of work.—*εἴτα*: then, thereupon, including the adversative notion, *still*.—*ἀνδρῶν*: his rivals at the time of the first performance, v.c. 423, esp. Amipaias (see on *Ran.* 14), for the other, Cratinus, is posi-

tively commended in *Ran.* 357 and *Eq.* 526.—*φορτικῶν*: vulgar, coarse, a word not unfrequently used in reference to low comedy. Cf. *Vesp.* 66. *Arist. Eth. N.* iv. 8. 3, οἱ τῷ γελοίῳ ὑπερβάλλοντες βωμολόχοι δοκοῦσιν εἶναι καὶ φορτικοί.

525. *ἄξιος*: sc. ἡττηθῆναι. Cf. *Soph. Ant.* 694 f., *πασῶν γυναικῶν ὥς ἀναξιωτάτῃ | κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.*

527. *οὐδ' ὥς*: not even thus. When preceded by emphatic *καί*, *μηδέ*, or *οὐδέ*, *ὥς* is used as the equiv. of *οὕτως* even in Att. prose. Cf. *Xen. Anab.* i. 8. 21, οὐδ' ὥς ἐξήχθη διώκειν.—*προδώσω*: by retiring from dramatic activity, or stooping to τὰ φορτικά.

528. *ἐξ ὅτου*: the correl. clause begins with *ἐκ τούτου*, 533.—*ἐνθάδε*: here, in the theatre.—*οἷς ἡδὺ καὶ λέγειν*: for the reason that *λέγειν τι* is merely tell one something, and is not synonymous with *λέγειν πρὸς τινα* or *διαλέγεσθαι τι*, Kock regards the phrase as corrupt, and suggests *οἷσιν δίκης μέλει*. Cf. *Soph. Phil.* 1030, *θεοῖσιν εἰ δίκης μέλει*. A less violent change would be *οἷς ἡ δίκη μέλει*.

529. In the first comedy of Ar., the *Δαιταλῆς*, two brothers, *Σόφρων* and *Καταπύγων*, were contrasted with

- 530 καὶ γὰρ, παρθένος γὰρ ἔτ' ἦν κοῦκ ἐξῆν πῶ μοι τεκεῖν,
 ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο,
 ὑμεῖς δ' ἐξεθρέψατε γενναίως καὶ παιδεύσατε·
 ἐκ τούτου μοι πιστὰ παρ' ὑμῶν γνώμης ἔσθ' ὄρκια.
 νῦν οὖν Ἥλέκτραν κατ' ἐκείνην ἦδ' ἡ κωμωδία
 535 ζητοῦσ' ἦλθ', ἣν που ἰπιτύχῃ θεαταῖς οὕτω σοφοῖς·
 γνώσεται γάρ, ἥνπερ ἴδῃ, τὰ δελφοῦ τὸν βόστρυχον.
 ὥς δὲ σῶφρων ἐστὶ φύσει, σκέψασθ'· ἥ τις πρῶτα μὲν
 οὐδὲν ἦλθε ῥαψαμένη σκυτίον καθειμένον,

each other, just as the λόγος δίκαιος and the λόγος ἄδικος are in the *Clouds*. That play received the second prize (B.C. 427). See Introd. § 33. — ἄριστ' ἡκουσάτην: as pass. of ἄριστα λέγειν.

530. As an unmarried woman shrinks from owning her child, so the youthful poet through modesty did not bring out the play in his own name; or, with Teuffel and others, "as an unmarried woman did not possess the legal right to bear children (her children were not *legitimate*), so the young poet did not yet have the right to bring out a play (*χορὸν αἰτεῖν*) in his own name. This would imply that in B.C. 427 he was not yet twenty years old."

531. Although exposure of infants was discountenanced by the people as an offence against Ζεὺς δαμόγριος, ὁ ἐπόπτης τῶν ἁμαρτημάτων τῶν περὶ τὰ γένη, still it was not expressly forbidden by law, acc. to Kock. — παῖς ἑτέρα: prob. the poet and actor Philonides. He is the nurse who takes the infant, and it is cared for and brought up by the Athenian people (532), who, by their applause, secured for the play the second prize, which was no small honor for the first attempt of a poet.

533. παρ' ὑμῶν: from you. So

Xen. *Cyr.* iv. 2. 13, ἵνα ἔχων καὶ σὺ τὰ πιστὰ παρ' ἡμῶν πορεύῃ.

534. In Aesch. *Cho.* 168 ff., Electra discovers that her brother is at hand by a lock of hair which she recognizes as his. Here the lock of hair is the applause of the spectators. See Introd. § 33.

538. We can best understand the passage beginning with this verse by comparing it with *Ran.* 1-34. The poet does not condemn the use, but the abuse, of such methods of amusing, for he employs them himself in some of his plays, and to some extent even in this. He merely censures the practice of using such means to conceal the want of art and more serious substance (542), and thereby giving the chief prominence to what is admissible as a mere accessory. Consequently the occurrence even in the *Clouds* of devices mentioned in this passage cannot be employed as a means for distinguishing between what belongs to the first play and what to the revision. See also on 543. — σκυτίον καθειμένον: demissum phallum. The phallus was very common in the Old Comedy, and is freq. seen in ancient representations of comic costume. Ar. himself introduced it in some of his plays.

ἐρυθρόν ἐξ ἄκρου, παχύ, τοῖς παιδίοις ἢ ἢ γέλως·
 540 οὐδ' ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαχ' εἵλκυσεν,
 οὐδὲ πρεσβύτης ὁ λέγων τᾶπη τῇ βακτηρίᾳ
 τύπτει τὸν παρόντ' ἀφανίζων πονηρὰ σκώμματα,
 οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰὸν ἰὸν βοᾶ,
 ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.
 545 κἀγὼ μὲν τοιοῦτος ἀνὴρ ὦν ποιητὴς οὐ κομῶ,
 οὐδ' ὑμᾶς ζητῶ ἔξαπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων,
 ἀλλ' αἰεὶ καινὰς ἰδέας εἰσφέρων σοφίζομαι,
 οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιᾶς·

539. Cf. Eupol. 246 ff., τοῦτ' ἐστὶ σοι | τὸ σκῶμ' ἀσελγὲς καὶ Μεγαρικὸν καὶ σφόδρα | ψυχρόν· γελῶσιν, ὡς ὄρεῖς, τὰ παιδία.—*παιδία*: adulescentuli acc. to Fritzsche, *slaves* acc. to Richter. *Children* could hardly have been admitted to comic performances at that period; but it may well be that Ar. contemptuously characterizes as "children" all who could be amused by such means.

540. *φαλακρούς*: the poet himself was bald. Cf. Pax (B.C. 421), 767 ff. Eupol. 82, *κακείνους τοὺς Ἰππείας συνεποίησα τῷ φαλακρῷ τούτῳ κἀδωρησάμην*.—*κόρδακα*: an unseemly dance introduced from Asia, freq. produced in comedy, but disgraceful in private life. Concerning the associates of Philip, it is asserted in Dem. *Olyn.* II. 18, εἴ τις σῶφρων ἢ δίκαιος ἄλλως, τὴν καὶ ἡμέραν ἄκρασίαν τοῦ βίου καὶ μέθην καὶ κορδακισμοὺς οὐ δυνάμενος φέρειν, παρῶσθαι (was put aside, slighted).—*εἵλκυσεν*: of the dance also Pax, 328, ἐν μὲν οὖν τούτῳ μ' ἔασον ἐλκύσαι. Cf. Ter. *Ad.* iv. 7. 34, tu inter eas restim ductans saltabis. The augment points to *σελκ* as the root, Lat. *sulc* in *sulcus*.

541. *πρεσβύτης* . . . *τᾶπη*: the actor

representing an old man, viz. in the Προσπάλτιοι of Eupolis. — *τὰ ἔπη*: generally designates the *dialogue* as distinguished from the choric odes (*μέλη*). Cf. *Ran.* 862. But in *Eq.* 508, it is used of the parabasis.

542. *ἀφανίζων*: concealing, disguising; differently used in 972.

543. It is remarkable that this very play begins with *ἰὸν ἰὸν*, and in the closing scene we find both *ἰὸν ἰὸν* and the torch; and yet, acc. to the sixth *ὑπόθεσις* the revision both of the closing scene and of the parabasis was completed. But see on 538.

544. *ἐλήλυθεν*: not materially different from the aor. in 535 and 538.

545. *οὐ κομῶ*: do not plume myself. See on 14. Cf. *Plut.* 170, μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομᾷ; *Vesp.* 1317, ἐπὶ τῷ κομᾷς; This may also be a humorous allusion to the poet's own baldness.

547. *καινὰς ἰδέας*: new plots, including the mode of treatment, — the same as the *εὐρήματα* of 561, and corresponding in part to the *μῦθος* of tragedy. Some understand *fashions, styles*.—*σοφίζομαι*: exercise skill. Some take *ιδέας* as its obj. and render cleverly devise.

ὅς μέγιστον ὄντα Κλέων' ἔπαισ' ἐς τὴν γαστέρα,
 550 κούκ ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ.
 οὔτοι δ', ὡς ἄπαξ παρέδωκεν λαβὴν Ὑπέρβολος,
 τοῦτον δείλαιον κολετρῶσ' ἀεὶ καὶ τὴν μητέρα.
 Εὐπολὶς μὲν τὸν Μαρικᾶν πρῶτιστος παρείλκυσε

549. μέγιστον ὄντα: temporal partic., referring to the period immediately succeeding the capture of the Spartans on Sphacteria, at which time the poet in the *Knights* assailed Cleon when at the height of his power and glory. — ἐς τὴν γαστέρα: i.e. where he would feel it very sensibly. Cf. Nicol. Com. 7, ἄρῳ δὲ πληγὴς εἰς μέσσην τὴν γαστέρα.

550. οὐκ ἐτόλμησα: had not the effrontery, disdained. — κειμένῳ: when down, prostrated by the *Knights*, — not when dead. For the metaphor, see on 126. Cleon is, indeed, often mentioned in plays after the *Knights*, but only incidentally.

551. οὔτοι: the poet's competitors. — λαβὴν: a hold, the metaphor being taken from wrestling. In this sense were used λαβὴν διδόναι (Eq. 841. Dem. Prooem. 2, τοῖς ἐπιβουλευούσι λαβὴν δάσσετε), or λαβὴν ἐνδιδόναι (Eq. 847; Lys. 671), or λαβὴν παραδιδόναι as here (cf. Plut. Cic. 20, λαβὴν οὐδεμίαν παρέδωκεν), or λαβὴν παρέχειν (Plat. Rep. viii. 544 b, ὥσπερ παλαιστῆς τὴν αὐτὴν λαβὴν παρέχε). The Schol. defines ἀφορμὴν μέμψεως. Cf. Cic. Planc. 34, ansam reprehensionis. — Ὑπέρβολος: this man had acquired considerable property by dealing in lamps (cf. 1065; Eq. 739, 1315), and had attained some political influence under Cleon. He seems to have been distinguished chiefly for sharp trickery (cf. 876; Ach. 846; Eq. 1304; Vesp. 1007), and, acc. to Thuc., this, rather than dangerous power, induced

the people to ostracize him, 417 B.C. He was slain in Samos during the disturbances of the year 411. Thuc. viii. 73. 2, Ὑπέρβολόν τινα τῶν Ἀθηναίων, μοχθηρὸν ἄνθρωπον, ὡστρακισμένον οὐ διὰ δυνάμεως καὶ ἀξιώματος φόβον ἀλλὰ διὰ πονηρίαν καὶ αἰσχύνην τῆς πόλεως, ἀποκτείνουσι. What the λαβὴ in the case before us was, is not certain. Some think it refers to the fact that his reputation had suffered from a charge of embezzlement, while Bücheler identifies it with the occurrence alluded to in 623 ff. See on 557.

552. δέλαιον: not attrib. with τοῦτον, but pred., just as it is added to the subj. in 12, οὐ δύναμαι δέλαιος εἶδεν. It is most common in the formula οἶμοι δέλαιος. In comedy it never takes the art., in tragedy rarely; so that the reading of Herwerden and Geel, οὐ τὸν δέλαιον . . . μητέρα, even if otherwise satisfactory, is to be suspected. — τὴν μητέρα: she is satirized in Thesm. 842 ff. for usury, and in Hermipp. 9, for drunkenness and impurity.

553. Εὐπολὶς: of Athens, one of the most celebrated poets of the Old Comedy (Hor. Sat. i. 4. 1), born about 446 B.C. When seventeen years old he produced his first piece upon the stage, prob. under the name of another, as Ar. did. He died after the year 412, and before the end of the Peloponnesian war. The story that Alcibiades had him drowned on the voyage to Sicily is false. — Μαρικᾶν: see Introd. § 29. Under this non-Hellenic, prob. Persian, name,

ἐκστρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς,
 555 προσθεῖς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος εἵνεχ', ἣν
 Φρύνιχος πάλαι πεποίηχ', ἣν τὸ κῆτος ἥσθιεν.
 εἶθ' Ἑρμιππος αὐθις ἐποίησεν εἰς Ὑπέρβολον·
 ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον
 τὰς εἰκοὺς τῶν ἐγχέλεων τὰς ἐμὰς μιμούμενοι.

Eupolis attacked Hyperbolus, just as Ar. attacked Cleon in the *Knights*. — *παρεῖλκυσεν*: *dragged upon the stage*; *παρά* as in *πάροδος* (of the Chorus), *παρελθεῖν* (of an orator, as in Thuc. vi. 15. 3). So *παράγειν*, *Ran.* 1054.

554. *ἐκστρέψας*: see on 88. The *Μαρικᾶς* is prob. referred to also in *Frg.* 149, *ἐκ δὲ τῆς ἐμῆς χλαυίδος τρεῖς ἀπληγίδας ποιῶν*, *making three cloaks* (the *Μαρικᾶς* and two other plays) *out of my robe* (the *Knights*). For the incisive defence of Eupolis, see note on *φαλακρούς*, 540.

555. *γραῦν*: the mother of Hyperbolus. Crates had already brought drunken persons upon the stage.

556. *Φρύνιχος*: the comic poet of this name (there were also a tragic poet and a statesman of the same name¹), the son of Eunomidas, was an author of considerable importance, though not received, it seems, into the canon by the Alexandrians. He contended several times with Ar.; against the *Birds*, for instance, with the *Μονότροπος*, which attained the third grade, and against the *Frogs* with the *Μούσαι*, which received the second prize. He died, prob. in Sicily, before Ar. — It seems that Phrynichus had produced in one of his plays a drunken old woman, who danced the *κόρδαξ*, and, in the travestied character of Andromeda, was exposed to a sea-monster. Eupolis imitated this device for the purpose

of ridiculing the mother of Hyperbolus. A similar travesty of the tragic character Andromeda is found in *Thesm.* 1058 ff., and possibly also in *Plat. Com.* 55. — *ἥσθιεν*: *was for eating*; conative impf.

557. *Ἑρμιππος*: also a poet of the Old Comedy, somewhat older than Eupolis and Ar., a violent opponent of Pericles, whom he assailed, together with Aspasia. In the *Ἀρτοπάλιδες* (*Bread-women*) he attacked Hyperbolus.

558. The idea is, "and presently others make an attack *all together* upon the *single* Hyperbolus." Some read *ἄλλοι*, however, and render *all the rest*. — *πάντες*: *Plut. Alc.* 13, *ἣν δὲ τις Ὑπέρβολος, οὗ μέμνηται μὲν ὡς ἀνθρώπου ποιητοῦ καὶ Θουκυδίδης* (viii. 73. 2), *τοῖς δὲ κωμικοῖς ὁμοῦ πᾶσι διατριβὴν ἀεὶ σκαπτόμενος ἐν τοῖς θεάτροις παρεῖχεν*. The comic poet Plato is esp. meant, who attacked Hyperbolus in a play named after him and may have borrowed some of the details from the *Knights*. — *ἐρείδουσιν*: in the act. this verb means *lean* one thing against another, then *press*, in a hostile sense, as *Hom. Il.* xiii. 131, *ἀσπίς ἐπ' ἀσπίδ' ἐρείδε, κόρυς κόρυν, ἀνέρα δ' ἀνῆρ*. In the metaphorical sense, *press hard* upon, it is seemingly intr. In the mid. it is used of mutual contest, as in 1375. Cf. *Hom. Il.* xxiii. 735, *μηκέτ' ἐρείδεσθον*.

559. *τὰς εἰκοὺς κτέ.*: *the image*

560 ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
 ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὐρήμασιν,
 ἐς τὰς ὥρας τὰς ἐτέρας εὖ φρονεῖν δοκῆσσετε.

ὑψιμέδοντα μὲν θεῶν

(Στροφή.)

Ζῆνα τύραννον ἐς χορὸν

565 πρῶτα μέγαν κικλήσκω·

τόν τε μεγασθενῆ τριαίνης ταμίαν,

γῆς τε καὶ ἀλμυρᾶς θαλάσσης ἄγριον μοχλευτήν·

καὶ μεγαλώνυμον ἡμέτερον πατέρ', Αἰθέρα

570 σεμνότατον, βιοθρέμματα πάντων·

τόν θ' ἵππωνάμαν, ὃς ὑπερλάμπροις ἀκτίσιν κατέχει

γῆς πέδον, μέγας ἐν θεοῖς ἐν θνητοῖσί τε δαίμων.

575 ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε·

ἡδικημέναι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον.

(*simile*) of the eels. Cf. *Eq.* 864 ff., where the sausage-dealer says to Cleon, "Your case is like that of those who fish for eels: whenever the pond is still they catch nothing, but if they stir the mud up and down they take; and you catch if you disturb the city."

562. ἐς τὰς ὥρας τὰς ἐτέρας: unto (until) the other seasons, i.e. always. Cf. *Ran.* 380; *Thesm.* 950, ἐκ τῶν ὥρων ἐς τὰς ὥρας. *Eur. Iph. A.* 122, εἰς τὰς ἄλλας ὥρας.

Here is the place for the μακρόν or πῆγος. See general note on the parabasis, 510 ff., and *Introd.* § 18, foot-note.

563-574. The στροφή or ψδῆ. In this and the antistrophe (595-606) the Olympian gods are no longer superseded, though 570 might suggest the religion of the sophists.

566 f. Poseidon, as ἐνοσίχθων or ἐννοσίγαιος, is meant. He is comically conceived as heaving with a lever.

570. Αἰθέρα: here not to be distinguished from Ἄήρ.—βιοθρέμματα: cf. *Eur. Frg.* 99, τὸ δυστυχὲς βίου | ἐκείθεν ἔλαβες, ὅθεν ἄπασιν ἤρξατο | τρεῖς εἰν (sc. βίον) ὅδ' αἰθέρ, ἐνδιδοὺς θνητοῖς πνοάς.

571. ἵππωνάμαν: Helios, as driver of the chariot of the sun.

574. δαίμων: the Greeks called the gods δαίμονες, in so far as they exercised any direct influence upon human affairs. Sometimes, however, δαίμονες is used instead of θεοί merely for the sake of variety.

575-594. The ἐπίρρημα. The spectators are still addressed; but now it is no longer the poet who addresses them through the Chorus, but the Chorus resumes its rôle of Clouds, so that we are partly in the play again and partly in the reality.

575. σοφώτατοι: the spectators could be so addressed in the second Clouds as well as in the first. Cf. 535, and see *Introd.* § 30.

πλείστα γὰρ θεῶν ἀπάντων ὠφελούσαις τὴν πόλιν
 δαιμόνων ἡμῖν μόναις οὐ θέετ' οὐδὲ σπένδετε,
 αἵτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἢ τις ἐξοδος
 580 μηδενὶ ξὺν νῶ, τότ' ἢ βροντῶμεν ἢ ψακάζομεν.
 εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγὸνα
 ἡνίχ' ἡρεῖσθε στρατηγόν, τὰς ὀφρῦς συνήγομεν
 κάποιοῦμεν δευὰ· βροντὴ δ' ἐρράγη δι' ἀστραπῆς·
 ἡ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς· ὁ δ' ἥλιος
 585 τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκῦσας

577. Pan sends the Athenians a message of similar reproach through the courier Phidippides, Hdt. vi. 105. Cf. 608 ff.

579. *ἐξοδος*: in the military sense.

580. *βροντῶμεν*: thunder or rain was regarded as an omen from Zeus (*διοσημία*), and led to an adjournment of the assembly. Cf. *Ach.* 131. A similar usage among the Romans is well known.

581. *εἶτα*: accordingly, forming the transition from a general proposition to a special application, which illustrates its correctness. — *βυρσοδέψην Παφλαγὸνα*: cf. *Eq.* 44. Cleon was neither *Paphlagonian* nor *tanner*. His father was the owner of an extensive tannery in which many slaves were employed. As to *Παφλαγών*, used several times by Ar. to designate Cleon, Kock regards it as a play upon *παφλάζω*, *splutter*. The word is otherwise synonymous with *barbarian*.

582. *ἡρεῖσθε*: for the time of this occurrence, see *Introd.* § 30. Note the force of the *impf.* as compared with the *aor.* in 587. — *τὰς ὀφρῦς*: cf. *Plut.* 766, *ὀφρῦς συνήγον ἐσκυθρόπαζόν θ' ἄμα*.

583. *ἐποιούμεν δεινὰ*: see on 388. — *βροντὴ δ' ἐρράγη κτέ.*: a seeming

parody on *Soph. Frg.* 507, οὐρανοῦ δ' ἔπο | ἤστραψε, βροντὴ δ' ἐρράγη δι' ἀστραπῆς.

584 f. It is uncertain what natural phenomenon is meant here. See *Introd.* § 30. If the heavenly bodies were merely obscured by clouds, the language used is absurd; whereas eclipses cannot be meant because the phenomenon affected sun and moon simultaneously, and the moon could not be said *ἐκλείπειν τὰς ὁδοὺς* at the time of a solar eclipse any more than at any conjunction of sun and moon. In any case, there was no eclipse synchronous with any known election of Cleon as general. — It is striking that the Clouds begin to tell what *they* did, but become so absorbed with the subject-matter that they tell also what the sun and moon did; and especially is this remarkable if reference is made merely to a storm-cloud, for in this case they might more pointedly have said that *they* obscured the sun and moon.

585. The sun is conceived of as a lamp, and in this form personified. In a similar humorous personification, *Strattis*, 46, says, εἴθ' ἥλιος μὲν πείθεται τοῖς παιδίοις, | ὅταν λέγωσιν· ἔξεχ', ὦ φίλ' ἥλιε, on which *Poll.* ix.

οὐ φανεῖν ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.
 ἀλλ' ὅμως εἴλεσθε τοῦτον. φασὶ γὰρ δυσβουλίαν
 τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς
 ἄττ' ἂν ὑμεῖς ἐξαμάρτητ' ἐπὶ τὸ βέλτιον τρέπειν.

590 ὥς δὲ καὶ τοῦτο ξυνοίσει, ῥαδίως διδάξομεν.

ἦν Κλέωνα τὸν λάρον δώρων ἐλόντες καὶ κλοπῆς
 εἶτα φιμώσητε τούτου 'ν τῷ ξύλῳ τὸν αὐχένα,
 αὐθις ἐς τὰρχαῖον ὑμῶν, εἴ τι καὶ ξημάρτετε,
 ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.

595 ἀμφί μοι αὐτε, Φοῖβ' ἄναξ, (Ἀντιστροφή.)

123, remarks that children were accustomed so to exclaim *ὅπῃταν νέφος ἐπιδράμῃ τὸν θεόν*.

587. *φασὶ γὰρ κτ.*: the Ἀθηναίων *δυσβουλία* had become proverbial. Cf. Eur. 214, *ὦ πόλις, πόλις, | ὥς εὐτυχὴς εἰ μᾶλλον ἢ φρονεῖς καλῶς*. The opinion that the gods cared for the Athenians out of all proportion to their merit is represented in our passage as being general (*φασί*), whereas in *Eccl.* 475 ff., after the unhappy issue of the war, this same saying is ascribed merely to the aged, *τῶν γεραιτέρων*.

588. *ταῦτα*: we should expect *ἄττ' ἂν μέντοι . . . ταῦτα κτ.* Prob. the true explanation is that the clause preceding *ταῦτα* is treated as being equiv. to *φασὶ γὰρ πολλὰ μετὰ δυσβουλίας ἐν τῇδε τῇ πόλει πράττεσθαι*, and the rel. clause is expegetical.

591. *λάρων*: with reference to his greedy avarice, the gull being proverbially voracious. So in *Eq.* 956, Cleon's seal is *λάρος κεχρηῶς ἐπὶ πέτρας δημηγορῶν*.

592. *φιμώσητε* . . . *τῷ ξύλῳ*: muzzle with the collar, humorous for put his neck in the collar. As this would keep him from swallowing large objects,

as gulls do, it is called *muzzling*. The *ξύλον* was an instrument of punishment either for the ankles or the neck, and the technical expression for employing it was *ἐν τῷ ξύλῳ δεῖν*, whence Kock, with others, introduces *ἐν*, with aphaeresis, into the present passage, as seen in the text.

594. *συνοίσεται*: eveniet in partem meliorem. Elsewhere in Att. the act. is so used; but Hdt. employs the mid., as iv. 15, 16, v. 82, 6, etc.

595-606. The *ἀντιστροφή* (*ἀντιστροφή*), or *ἀνταπόδ.*

595. *ἀμφί μοι . . . ἄναξ*: the νόμος ὕρθιος — *orthian* (high-pitched) strain — of Terpander began, *ἀμφί μοι αὖτις ἄναξ' ἐκατήβολον ᾄδεται φρήν*. So *H. Hom.* 18. 1, *ἀμφί μοι Ἑρμείας φίλον γόνον ἔννεπε, μοῦσα*. Eur. *Tro.* 511, *ἀμφί μοι Ἴλιον, ὦ μοῦσα, κείσον*. The pron. *μοί* does not depend on *ἀμφί*. The latter usually governs a following acc. as in *ἀμφί μοι Ἴλιον κείσον*, with which may be compared, *πρὸς σε τῆς δεξιᾶς, πρὸς σε γονάτων* (see on 784). Hence *ἀμφί μοι* is preferable to *ἀμφ' ἐμοί* (see on 455). Sometimes *μοί* is not inserted at all, as *H. Hom.* 33. 1, *ἀμφὶ Διὸς κούρους ἐλικώπιδες*

Δήλιε, Κυνθίαν ἔχων

ὑψικέρατα πέτραν·

ἦ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις

600 οἶκον, ἐν ᾧ κόραι σε Λυδῶν μεγάλως σέβουσιν·

ἦ τ' ἐπιχώριος ἡμετέρα θεός, αἰγίδος

ἡνίοχος, πολιοῦχος Ἀθάνα·

ἔσπετε μοῦσαι. It is prob. that this was always the case when the first pers. was the subj. of the verb connected with the prep., as *H. Hom.* 7. 1 f., ἀμφὶ Διώνυσον . . . μνήσομαι; 22. 1, ἀμφὶ Ποσειδάωνα, θεὸν μέγαν, ἄρχομ' ἀείδειν. In *Hom. Od.* viii. 266 f., αὐτὰρ ὁ φορμίζων ἀνεβάλλετο (*struck up, began*) καλὸν αἰεῖδεν | ἀμφ' Ἀρεος φιλότῆτος ἐνστεφάνου τ' Ἀφροδίτης (where the prep. takes the gen.) some see an evidence that the formula was much older than Terpanter. As to our passage we must assume either that it was meant to be ridiculous or else that consciousness of the origin of the formula had been lost. The emendation αὐ σε for αὐτε has been proposed, the ellipsis of something like εἰδέτω ἡ φρὴν being assumed. From the freq. close collocation of ἀμφὶ and ἀνακτα in the προοίμιον or ἀναβολή of the dithyramb, there was formed a verb ἀμφιανακτίζειν, equiv. to προοιμιάζεσθαι or ἀναβάλλεσθαι.

597. ὑψικέρατα πέτραν: cf. *E. M.* 504, 3, κέρατα γὰρ καλοῦσι πάντα τὰ ἄκρα, ὥς φησι Πίνδαρος· ὑψικέρατα πέτραν. Compare the German *horn* in such names as *Matterhorn*, which are very common in Switzerland. *Strab.* x. 5. 2, ἡ Δῆλος ἐν πεδίῳ κειμένην ἔχει τὴν πόλιν καὶ τὸ ἱερὸν τοῦ Ἀπόλλωνος· ὑπερέκειται δὲ τῆς πόλεως ὄρος ὑψηλὸν ὁ Κύνθος καὶ τραχύ. In fact it is about three hundred and fifty feet high. In *Ov. Met.* ii. 221, it is

mentioned among the mountains set on fire by the near approach of Phaethon with the chariot of the sun.

598. μάκαιρα: Artemis. Ephesus is often regarded as being in Lydia. *Hdt.* i. 142. 12, αἵε δὲ ἐν τῇ Λυδίῃ· Ἐφεσος, κτέ.—πάγχρυσον οἶκον: the famous temple of Artemis was built, about 800 B.C., by Chersiphron of Cnossus, and was set on fire by Herostatus on the night in which Alexander the Great was born, but was restored with still greater splendor. *Plin., N. H.* xxxvi. 14. 21, describes the later temple without discriminating accurately from the earlier; but even the older temple is always reckoned among the wonders of Hellenic art. Cf. *Hdt.* ii. 148. 8. It owed its treasures chiefly to the liberality of Croesus. Cf. *Hdt.* i. 92. in.

601. ἦ τ' ἐπιχώριος κτέ.: obs. that this nom. is used in address (see on 265) and belongs to a series which begins with a voc.—ἡμετέρα: the Clouds speak as Athenian citizens. So in *Ran.* 1501 Pluto says σὺς πόλιν τὴν ἡμετέραν, where the emendation ἡμετέραν has been resorted to. Cf. *Av.* 828.

602. ἡνίοχος: an epigram in *Steph. Byz.* under Μίλητος calls Timotheus κιθάρας δεξιὸν (*clever*) ἡνίοχον. Cf. *Pind. Nem.* 6. 111, χειρῶν τε καὶ ἰσχύος ἡνίοχον.—πολιοῦχος: cf. *Eq.* 581; *Av.* 827; *Thesm.* 1140, Παλλάδα δειρὸ καλεῖ νόμος ἐς χορόν, ἡ πόλιν ἡμετέραν ἔχει.

Παρνασίαν θ' ὅς κατέχων πέτραι σὺν πεύκαις σε-
λαγεῖ

- 605 Βάκχαις Δελφίσιν ἐμπρέπων, κωμαστής Διόνυσος.
ἡνίχ' ἡμεῖς δεῦρ' ἀφορμᾶσθαι παρεσκευάσμεθα,
ἡ Σελήνη συντυχοῦσ' ἡμῶν ἐπέστευεν φράσαι,
πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ξυμμάχοις.
610 εἶτα θυμαίνειν ἔφασκε· δεινὰ γὰρ πεπονθέναι
ὠφελούσ' ὑμᾶς ἅπαντας οὐ λόγοις, ἀλλ' ἐμφανῶς.
πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ' οὐκ ἔλαττον ἢ δραχμήν,
ὥστε καὶ λέγειν ἅπαντας ἐξίόντας ἐσπέρας·
μὴ πρίη, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναίης καλόν.

603. *Cf. Ran.* 1211 ff. Paus., after speaking of the ascent of Parnassus, says, x. 32. 7, τὰ δὲ νεφῶν τέστιν ἀνωτέρω καὶ αἱ θιῖδες ἐπὶ τούτοις τῷ Διονύσῳ καὶ τῷ Ἀπόλλωνι μαίνονται. These orgies are often mentioned by poets. *Cf. Soph. Ant.* 1126 ff. Even Attic women went to Phocis to participate in them.

604. σὺν πεύκαις: *cf. Eur. Ion*, 716 f., (Παρνασοῦ), ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας | λαίψηρὰ πηδᾶ νυκτιπόλοις ἅμα σὺν Βάκχαις.—σελαγεῖ: second pers. mid.; *cf.* 285; *Ach.* 924. The mid. and pass. ending -ει for -η has been called in question, it being claimed that this is a corruption of later times, such as converted τῇ into τεῇ, δίκῃ into δίκει, etc., or in some cases a remnant of the old orthography in which E was used for H. As to βούλει, οἶει, ὄφει, further testimony is wanted. But see H. 384.

606. κωμαστής: *cf. Eur. Bacch.* 1168, δέχεσθε κῶμον εἰδὺν θεοῦ. Such a Bacchic procession (κῶμος) is found in the parodos of the *Frogs*.

607–626: the ἀντεπίρρημα. In the ἐπίρρημα the Clouds made a complaint of their own; here they make one in

behalf of the moon, whom they had met when they were starting.

609. χαίρειν: *cf. Luc. Laps.* 3, πρῶτος (τὸ χαίρειν) φειδιππίδης ὁ ἡμεροδρομήσας λέγεται ἀπὸ Μαραθῶνος ἀγγέλλον τὴν νίκην εἰπεῖν πρὸς τοὺς ἔρχοντας· Χαίρετε, νικῶμεν, καὶ τοῦτο εἰπὼν συναποθανεῖν. ἐν ἐπιστολῇς δὲ (an official dispatch, for it had long since been common in private letters) ἀρχῇ Κλέων ἀπὸ Σφακτηρίας πρῶτον (πρῶτος?) χαίρειν προῖσθαι εὐαγγελιζόμενος τὴν νίκην τὴν ἐκείθεν. *Eupol.* 322, πρῶτος γὰρ ἡμᾶς, ὦ Κλέων, | χαίρειν προσεῖπας, πολλὰ λυπῶν τὴν πόλιν. *Acc.* to the *Schol.* on *Plut.* 322, Cleon's dispatch began, Κλέων Ἀθηναίων τῇ βουλῇ καὶ τῷ δήμῳ χαίρειν, just as in *Dem.* *De Cor.* 39 (letter of Philip) and often.—καὶ τοῖς συμμάχοις: the allies were represented at the Dionysia, but not at the Lenaea. *Cf. Ach.* 502 ff.

612. δραχμήν: the acc. is construed in a loose way with ὠφελοῦσα, in which lies the notion of saving. It may be conceived also as an acc. of extent or quantity.

614. As there were no public street-lights, whenever any one went out at night his slave (παῖ, 614)

615 ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας
οὐδὲν ὀρθῶς, ἀλλ' ἄνω τε καὶ κάτω κυδοιδοπᾶν·
ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε,
ἥνικ' ἂν ψευσθῶσι δείπνου κἀπίωσιν οἴκαδε
τῆς ἐορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.

carried a torch or lamp (δᾶς, λαμπάς, etc.). The torches were usually purchased for the occasion from a κᾶπη-λος. They consisted of pine splinters tied into a bundle, which were prob. made still more combustible by the addition of resin. See on *Av.* 1484. For the use of *lamps*, cf. *Vesp.* 248 ff. — Σεληναίης: the more poetical form, as in the case of Ἀθηναίη (see on *Eg.* 763) seems to have maintained its position in the popular dialect. Cf. 989, Τριτογενείης.

615 ff. The Athenian calendar, at least after Solon, was based upon a cycle of eight years, which Cleostratus of Tenedos (after the Persian wars) prob. first placed on a scientific basis. The months were lunar, and, as the synodic revolution was reckoned at 29½ days, the months were of 29 and 30 days alternately. In order to keep the year in agreement with the solar year, in each cycle 3 months of 30 days each were intercalated, one being added to each of 3 separate years; so that the cycle was composed of 5 years of 354 days each, and 3 years of 384 days each, making in all 2922 days, which is the number of days in 8 years of 365½ days. Of course the calendar during most of the time could not agree with the solar year. Besides, the year was not in harmony with the lunar measurement which was observed by the people, so that festivals were removed from their (lunar) time. This is what the moon complains of. Meton un-

dertook to improve the calendar as early as 432 B.C. (see on *Av.* 992), basing it upon a new cycle of 19 years; but his calendar was prob. not adopted by the state until after the Peloponnesian war. Cf. *Pax.* 414 ff., where reference is had to an attempt which was made to bring the calendar into harmony with the sun and the seasons.

616. ἄνω τε καὶ κάτω: also ἄνω καὶ κάτω, *Ich.* 21; ἄνω κάτω, *Av.* 3 and *Lys.* 709.

617. ὥστ': this introduces φησί grammatically, but logically it bears upon ἀπειλεῖν τοὺς θεοὺς. — αὐτῇ: for the use of the pers. pron. where the refl. might be employed, see H. 684 a; G. 145, 2, π.

618. ἀπίωσιν: in verbs of motion compounded with ἀπό, the point of departure often becomes secondary, so that the prep. has nearly the force of the Lat. *re(d)*. (In ἀφικνεῖσθαι the point of departure is virtually lost sight of.) In *Thuc.* i. 24. 3, ἀπελθόντες means *returning*, and no emendation seems necessary.

619. Acc. to Geminus, *De Apparentiis Caelestibus*, 6, it was the custom of the Greeks θύειν κατὰ τὰ πάτρια, μῆνας, ἡμέρας, ἐνιαυτούς· ὅταν οὖν καὶ οἱ ἐνιαυτοὶ ἀκριβῶς ἔγνωνται καθ' ἥλιον καὶ οἱ μῆνες καὶ αἱ ἡμέραι κατὰ σελήνην, τότε νομίζουσιν Ἕλληνας κατὰ τὰ πάτρια θύειν· τοῦτο δ' ἐστὶ κατὰ τοὺς αὐτοὺς καιροὺς (periods) τοῦ ἐνιαυτοῦ τὰς αὐτὰς θυσίας τοῖς θεοῖς συντελεῖσθαι (perform, offer).

620 καὶ ὅταν θύειν δέῃ, στρεβλοῦτε καὶ δικάζετε·
 πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπαστίαν,
 ἥνικ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,
 σπένδεθ' ὑμεῖς καὶ γελατ'· ἂνθ' ὦν λαχὼν Ἵπέρβολος
 τῆτες ἱερομνημονεῖν κᾶπειθ' ὑφ' ἡμῶν τῶν θεῶν
 625 τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται,
 κατὰ σελήνην ὥς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας.

ΣΟΚΡΑΤΗΣ.

μὰ τὴν Ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα,

620. καὶ εἶτα : see on 581. —
 στρεβλοῦτε : the testimony of slaves
 was admitted only when they were
 subjected to torture. See on *Ran.*
 616. — The courts were regularly
 closed on feast days; but the con-
 fusion of the calendar threw the
 courts open on days when the gods,
 who were not well posted on the
 Athenian calendar, expected to find
 a festival. Cf. *Eq.* 1316 f.

621. ἀγόντων ἀπαστία : keeping a
 fast, a παρὰ προσδοκίαν after the anal-
 ogy of ἄγειν ἑορτήν, keep or celebrate a
 festival. Fasting, esp. abstinence from
 flesh, as a token of grief, was not un-
 known among the Greeks.

622. Memnon, son of Eos (*Hom.*
Od. iv. 188) and Tithonus, and Sar-
 pedon, son of Zeus (*Il.* vi. 198), were,
 as favorites of the gods, honored by
 them after they were killed at Troy.
 Concerning Sarpedon, cf. *Il.* xvi.
 458 ff., 676 ff.

623 ff. This allusion to an occur-
 rence in the life of Hyperbolus (see
 on 551 and *Eq.* 1304) is not intelli-
 gible, as we do not know the facts.

624. ἱερομνημονεῖν : the deputa-
 tions sent by the states constituting
 the Delphic Amphictyony to the

meetings held at Thermopylae (An-
 thela) and Delphi, were composed of
 the πυλαγόροι or advocates, and the
 ἱερομνήμονες or deputies proper. The
 Athenians sent three πυλαγόροι and
 one ἱερομνήμων. The latter, acc. to
 our passage, must have had the su-
 pervision of festivals at home; other-
 wise Hyperbolus could not, as Hiero-
 mnemon, have been held responsible
 for the confusion of the calendar.
 Boeckh, however, doubts whether the
 Delphico-pylaeae Hieromnemonia is
 meant. — λαχὼν . . . καὶ ἔπειτα : see
 on 409.

625. στέφανον : see on 169. — A
 garland was worn by all who ap-
 proached a god for the purpose of
 sacrificing or procuring an oracular
 response (cf. *Plut.* 20 f.); also by
 public officers in the exercise of their
 official functions. See on *Eq.* 1227.
 Cf. *Lys.* 26. 8 and 12. To be deprived
 of one's garland is to be removed from
 office. Cf. *Eq.* 1250 f.

626. κατὰ σελήνην : see on 619.
Diog. L. i. 2. 59, (Σόλων) ἡξίωσεν Ἀθη-
 ναίους τὰς ἡμέρας κατὰ σελήνην ἄγειν.

627–803. The second episode (ἐπει-
 σόδιον δεύτερον).

627. Socrates swears by his gods,

οὐκ εἶδον οὕτως ἄνδρ' ἄγροικον οὐδένα
οὐδ' ἄπορον οὐδὲ σκαιὸν οὐδ' ἐπιλήσμονα.
630 ὅστις σκαλαθυρμάτι' ἄττα μικρὰ μανθάνων
ταῦτ' ἐπιλέλῃσται πρὶν μαθεῖν· ὅμως γε μὴν
αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.
ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐκ ἑώσιν μ' ἐξενεγκεῖν οἱ κόρεις.

ΣΟΚΡΑΤΗΣ.

635 ἀνύσας τι κατάθου καὶ πρόσεχε τὸν νοῦν.

ΣΤΡΕΨΙΑΔΗΣ.

ἰδού.

ΣΟΚΡΑΤΗΣ.

ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν
ὦν οὐκ ἐδιδάχθης πάποτ' οὐδέν; εἰπέ μοι.

but they are so unstable that we find a new set nearly every time. Cf. 284, 424, 814. His trinity now consists of Respiration, Space, and Air, Χῶρος prob. having the same meaning here as in 424.

629. σκαιόν: compare Lat. *scaevus*, Ger. *linkisch*, Fr. *gauche*.

630. σκαλαθυρμάτια: from σκάλλειν (σκαλεῖν), *stir up, scratch* (of poultry), and ἀθυρμάτιον, dim. of ἄθυρμα, *toy*; hence *petty quibbles*. The word is comic, occurring only here; but Hesych. gives σκαλάθυρμα(?).

631. πρὶν μαθεῖν: cf. 864 f.

632. πρὸς τὸ φῶς: cf. Hdt. iii. 79. *fin.*, ἐν τῇ (ἑορτῇ) μάγον οὐδένα ἔξεστι φανῆναι ἐς τὸ φῶς, ἀλλὰ κατ' οἴκους ἑωντοὺς ἔχουσι. So πρὸς τὸν αἶρα (198), πρὸς ἥλιον, πρὸς αἰθρίαν, etc.

633. ἔξει: *imv. ei* for *ἴθι* does not

occur in the simple verb, and some regard ἔξει here as pres. indic., equiv. to the fut., with *imv. force*. — ἀσκάντην: the same as σκίμποδα, 254. Cf. 709. It seems to have been carried in before the parabasis began. Eust., τὸν παρ' Ἀττικοῖς σκίμποδα, εὐτελῇ κλί- νην καὶ χαμαλήν (*low*), πελάζουσιν τῇ γῇ. On such a couch Socrates sleeps in Plat. *Prot.* 310 c.

635. ἀνύσας τι: see on 181. — ἰδού: see on 82.

636. πρῶτα: see *Introd.* § 45. There is a striking resemblance between the scene which follows and the instruction of M. Jourdain by the *maître de Philosophie* in Molière's *Le Bourgeois Gentilhomme*, ii. 6.

637. οὐκ ἐδιδάχθης: Protagoras speaks with similar arrogance in Plat. *Prot.* 318 d e.

πότερον περὶ μέτρων ἢ ρυθμῶν ἢ περὶ ἐπῶν;

ΣΤΡΕΨΙΑΔΗΣ.

περὶ τῶν μέτρων ἔγωγ'· ἔναγχος γάρ ποτε
640 ὑπ' ἀλφитаμοιβοῦ παρεκόπην διχονίκῳ.

ΣΟΚΡΑΤΗΣ.

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὃ τι κάλλιστον μέτρον
ἡγεί· πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;

638. μέτρων ἢ ρυθμῶν: Lasus of Hermione had written on music in the times of the Pisistratidae, and at the time of our play the theory of music and of the related subjects, *metric* and *rhythmic*, must have been well developed. — περὶ ἐπῶν: this refers to *orthopeia*, and not to the analysis of poems, as one might infer from Plat. *Prot.* 338 c (περὶ ἐπῶν δεινὸν εἶναι) and the subsequent discussion (339 a-347 c). Metric, or the doctrine of metres (*i.e.* measures, by which Strep-siades understands *dry measure*), is touched upon in 639-646; the doctrine of rhythm in 647-656; and grammar (*orthopeia*) is treated more at length in 659-692. Socrates never taught such subjects; it is the *orthopeia* of Protagoras that is meant. Cf. Plat. *Phaedr.* 267 c, Πρωταγόρεω δὲ οὐκ ἦν μέντοι τοιαῦτ' ἄττα: 'Ορθοπέειδ γέ τις. This *orthopeia* of his (which seems to have been a hobby with him: cf. 251, 659; *Ach.* 397, and see on 1057) related to gender, forms of sents., etc. Cf. Arist. *Rhet.* iii. 5. 5, Πρωταγόρας τὰ γένη τῶν ὀνομάτων διήρει, ἄρρενα καὶ θήλεα καὶ σκεύη (*things, i.e. neut.*). δεῖ γὰρ ἀποδίδοναι καὶ ταῦτα ὁρθῶς. And what he meant by *orthōs*,

may be learned from Arist. *Soph. Elench.* 14, where he is represented as having found fault with Hom. for using *μήνις* and *πήληξ* as fem.; and he objects to the imv. in the first verse of the *Iliad* on the ground that the poet ought to have *besought* the goddess instead of *commanding* her. Diog. L. ix. 8. 53, διεῖλέ τε τὸν λόγον πρῶτος εἰς τέτταρα· εὐχολήν, ἐρώτησιν, ἀπόκρισιν, ἐντολήν (*petition, question, answer, command*). Quint. iii. 4. 10, Protagoram transeo, qui interrogandi, respondendi, mandandi, precandi, quod εὐχολήν dixit, partes solas putat. These classes of sents. he called the *τυθήμενες λόγου, foundations of speech*.

640. παρεκόπην: this is the pass. of the mid., which means *cheat*. Cf. *Eq.* 807, 859. The act means *strike falsely, counterfeit, hence falsify*; but it is worthy of note that the analogous verb, *παρὰκρούειν*, acc. to Harp., is used of a seller who *strikes off* too much from the top of a measure, whence *παρὰκρουσιχόινικος, κρουσιμετρεῖν*. — διχονίκῳ: in the neut. as a subst., *with* (or *in*) a *two-quart measure*, — for instance, by using it as a *τριχοίνικον*.

ΣΤΡΕΨΙΑΔΗΣ.

ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέου.

ΣΟΚΡΑΤΗΣ.

οὐδὲν λέγεις, ὠνθρωπε.

ΣΤΡΕΨΙΑΔΗΣ.

περίδου νυν ἐμοί,

645 εἰ μὴ τετράμετρον ἔστιν ἡμικτέον.

ΣΟΚΡΑΤΗΣ.

ἐς κόρακας, ὡς ἄγροικος εἶ καὶ δυσμαθής.
τάχα δ' ἂν δύναιο μαθάνειν περὶ ῥυθμῶν.

ΣΤΡΕΨΙΑΔΗΣ.

τί δέ μ' ὠφελήσουσ' οἱ ῥυθμοὶ πρὸς τάλφिता;

ΣΟΚΡΑΤΗΣ.

πρῶτον μὲν εἶναι κομψὸν ἐν συνουσίᾳ,
650 ἐπαίονθ' ὁποῖός ἐστι τῶν ῥυθμῶν

643. *πρότερον* : superior to. Cf. *Ran.* 76. — The *χοῖνιξ* (about a litre, or a little less than a dry measure quart) was the measure of wheat for a day's rations (*Hdt.* vii. 187. 10), and was consequently called simply *μέτρον*. The Att. *μέδιμνος* contained 48 *χοίνικες*. The *ἐκτεύς* was one-sixth of this, or 8 *χοίνικες*, and the *ἡμικτέον* of course 4 *χοίνικες* or *μέτρα*; so that the *ἡμικτέον* was really a *τετράμετρον*.

644. *οὐδὲν λέγεις* : you talk nonsense. Cf. 781; *Av.* 66. So *λέγει τι*, there is something in what he says, freq. in Plat. — *περίδου* : bet, already in *Hom. Il.* xxiii. 485; *Od.* xxiii. 78. Cf. *Eq.* 791; *Ach.* 772, 1115.

645. *εἰ* : whether, depending on *περίδου*. Cf. *Eq.* 790.

647. *τάχα* : perhaps. Cf. *Vesp.* 277; *Av.* 453; but esp. *Vesp.* 281, 1456. The reading of the Mss., *ταχύ γ' ἂν*, would imply open irony, which is unsuitable here.

649. *πρῶτον μὲν* : the antithesis is wanting, as the question of *Strepsiades* interrupts the discourse. — *κομψόν* : clever, bright; very common in Plat. Cf. also *Av.* 195; *Ran.* 967. *Arist. Pol.* ii. 6. 3, τὸ μὲν οὖν *περιττὸν* (excellence) *ἔχουσι πάντες οἱ Σωκράτους λόγοι καὶ τὸ κομψὸν καὶ τὸ καινοτόμον* (originality) καὶ τὸ *ζητητικόν*.

650. *ἐπαίοντα* : *αἰ* in Att. in all

κατ' ἐνόπλιον, χῶποῖος αὖ κατὰ δάκτυλον.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ δάκτυλον;

ΣΟΚΡΑΤΗΣ.

νῆ τὸν Δῶ.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οἶδ'.

ΣΟΚΡΑΤΗΣ.

εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

εἰς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;
πρὸ τοῦ μὲν ἔτ' ἐμοῦ παιδὸς ὄντος οὔτοςί.

metres that do not follow the analogy of dactylic hexameters. Cf. *Vesp.* 517. *Soph. Aj.* 1263. But *Pax*, 1064, & in a hexameter. The word seems to have found its way from the Ionic schools of philosophy into the sophistic and philosophic circles of Athens, and to have been a pet word of Protagoras. Plato uses it very often, sometimes putting it into the mouth of Socrates.

651. κατ' ἐνόπλιον: the anapaestic tripod, called προσοδιακὸς ρυθμός and ἐνόπλιος (or κατ' ἐνόπλιον) ρυθμός, from its use respectively in songs sung in processions (πρόσοδοι) and those sung in parades (ἐν ὅπλοις, ἐνοπλος, in arms), was a very common metre among the ancient rhythmists and musicians. See Schmidt's *Rhyth. and Met.* p. 116. Cf. *Xen. Anab.* vi. i. 11, τινὲς τῶν Ἀρκάδων ἀναστάντες ἤσαν τε ἐν ρυθμῷ πρὸς τὸν ἐνόπλιον ρυθμὸν ἀλούμενοι καὶ παυήσαντο καὶ ὠρχήσαντο ὡσπερ ἐν ταῖς

πρὸς τοὺς θεοὺς προσόδοις. — κατὰ δάκτυλον: i.e. τὸ κατὰ δάκτυλον εἶδος, the dactylic metres of Stesichorus, borrowed from the αὐλφδοικοὶ νόμοι of the younger Olympus, and systematically arranged in strophes, antistrophes, and epodes.

653. Significat penem; deinde (654) digitum exserit medium, h. e. infamem, puerum se muliebria passum indicaturus. "medium ostendere unguem" (*Juv.* io. 53) vel medium porrigere digitum (*Mart.* ii. 28. 2) dicitur, qui extento hoc digito reliquis contractis pudendam exhibet speciem; unde digitus ille infamis et impudicus dicitur (*Pers.* 2. 33; *Mart.* vi. 70. 5), eoque cinaedi vel molles designabantur." *Ruperti.* — ἄλλος ἀντὶ: equiv. to ἄλλος ἤ. Cf. *Eur. Hel.* 574, οὐκ ἔστιν ἄλλη σὴ τις αὐτ' ἐμοῦ γυνή.

ΣΟΚΡΑΤΗΣ.

655 ἀγρείος εἶ καὶ σκαιός.

ΣΤΡΕΨΙΑΔΗΣ.

οὐ γάρ, ᾧ ζυρέ,
τούτων ἐπιθυμῶ μανθάνειν οὐδέν.

ΣΟΚΡΑΤΗΣ.

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον.

ΣΟΚΡΑΤΗΣ.

ἀλλ' ἕτερα δεῖ σε πρότερα τούτων μανθάνειν,
τῶν τετραπόδων ἅτ' ἐστὶν ὀρθῶς ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

660 ἀλλ' οἷδ' ἔγωγε τᾶρρεν', εἰ μὴ μαίνομαι.
κρίος, τράγος, ταῦρος, κύων, ἀλεκτρυῶν.

ΣΟΚΡΑΤΗΣ.

ὀρᾶς ὃ πάσχεις; τήν τε θήλειαν καλεῖς

655. δ οἷον: δ in Hom., but ε in Ar. Cf. *Vesp.* 1504, 1514; *Av.* 1641; *Lys.* 948.

656. οὐδέν: not μὴ δέν, because the neg. is merely the continuation of the οὐ in the principal clause.

657. Obs. the impatient emphasis brought out by the repetition of ἐκεῖνο and by the use of the sup. ἀδικώτατον.

658. τούτων: the things that make up, or are necessary for a knowledge of, the ἀδικώτατος λόγος.

659. ὀρθῶς: according to the correct theory. See on 638. This word seems to have been used, or abused, analogously to our "scientific."

660. εἰ μὴ μαίνομαι: i.e. "I should have to be crazy not to know." So *Thesm.* 470, μισῶ τὸν ἄνδρ' ἐκείνον, εἰ μὴ μαίνομαι. *Plat. Prot.* 349e; *Euthyd.* 283e. Cf. *Gorg.* 511a, οἶδα, εἰ μὴ κωφός γ' εἰμί.

661. Obs. the nom. in the list, although τὰ ἄρρενα is in the acc.

662f. Socrates, being intent upon the gender (acc. to the system of Protagoras; see on 638), fails to observe the blunder of Strepsiades in classing the rooster among quadrupeds, but censures him for using the same form for both male and female, so that the word is neither ὀρθῶς masc., nor ὀρθῶς fem.

ἀλεκτρυόνα καὶ ταῦτὸ καὶ τὸν ἄρρενα.

ΣΤΡΕΪΙΑΔΗΣ.

πῶς δὴ; φέρε πῶς;

ΣΟΚΡΑΤΗΣ.

ἀλεκτρυῶν κάλεκτρυῶν.

ΣΤΡΕΪΙΑΔΗΣ.

665 νῆ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρὴ καλεῖν;

ΣΟΚΡΑΤΗΣ.

ἀλεκτρύαιαν, τὸν δ' ἕτερον ἀλέκτορα.

ΣΤΡΕΪΙΑΔΗΣ.

ἀλεκτρύαιαν; εἶ γε νῆ τὸν Ἀέρα.

ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου
διαλφιδώσω σου κύκλῳ τὴν κάρδοπον.

ΣΟΚΡΑΤΗΣ.

670 ἰδοὺ μάλ' αὖθις τοῦθ' ἕτερον. τὴν κάρδοπον

663. ταῦτό: pred. obj.; for gender, see on 452. — καί: also.

664. φέρε: with interr. word without verb, as in 324. Cf. 769; *Plut.* 94, φέρε τί οὖν;

665. The oath by Poseidon, as also in 724, might seem strange after 84; but he may mean the θαλάσσιος so dear to the Athenians, and not the ἱππιός. But see on 331.

666. The word ἀλέκτωρ, rooster, is found (in anapaests) in *Vesp.* 1490, *Cratin.* 260, *Plat. Com.* 197; also in *Pind.*, *Aesch.*, and other serious authors. For the female, ἀλεκτορίς is used by *Epich.*, *Democr.*, and *Hipp.*, not to mention later writers. But *Phryn.* says rightly, λέγε δὲ ἀλεκτρυῶν, καὶ ἐπὶ θήλειος καὶ ἐπὶ ἄρρενος, ὥς οἱ παλαιοί. So of the hen, *Ar. Frg.* 86; *Strattis*, 54; *An-*

axandr. 46; *Theopomp. Com.* 9. Cf. *Plat. Com.* 18. 19. As the already existing ἀλεκτορίς is not employed, we may infer that ἀλεκτρύαινα was a new word created by Protagoras, or invented by the poet in imitation of Protagoras, after the analogy of λέων λέαινα, θεράπων θεράπεινα.

667. Obs. the progress made by *Strepsiades*, who now swears "by *Air*." Cf. 814.

669. I'll barley-meal your dough-tray to the brim. — διαλφιδώσω: only here; prob. formed by *Ar.* — κύκλῳ: adv. use, strictly all over, lit. around about. — The sent. is somewhat forced, the object being to introduce ἡ κάρδοπος.

670. μάλ' αὖθις: an expression used chiefly when an excl. is repeated, but here referring to ὁρᾶς δ' πᾶσχεις, 662. It is prob. that views of Protagoras

ἄρρενα καλεῖς θήλειαν οὔσαν.

ΣΤΡΕΨΙΑΔΗΣ.

τῷ τρόπῳ

ἄρρενα καλῶ γὰρ κάρδοπον;

ΣΟΚΡΑΤΗΣ.

μάλιστα γε.

ὥσπερ γε καὶ Κλεώνυμον.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς δὴ; φράσον.

ΣΟΚΡΑΤΗΣ.

ταῦτ' οὐ δύναται σοι κάρδοπος Κλεωνύμῳ.

ΣΤΡΕΨΙΑΔΗΣ.

εἶς ἄλλ', ὡγάθ' οὐδ' ἦν κάρδοπος Κλεωνύμῳ,
ἀλλ' ἐν θυνείᾳ στρογγύλῃ νεμάττετο.
ἀτὰρ τὸ λοιπὸν πῶς με χρὴ καλεῖν;

ΣΟΚΡΑΤΗΣ.

ὅπως;

τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.

are referred to here also. The error which Socrates tries in vain to explain consists in using as fem. (τὴν) a word which has a theoretically (ὁρθῶς) masc. ending, -ος.

671 f. Thinking of the thing itself, Strepsiades unconsciously omits the fem. art.: *In what way do I use κάρδοπος as masc.?* or rather, *How do I call a dough-tray a male?*

674 f. Socrates says, κάρδοπος amounts to the same as Cleonymus for you, i.e. as far as gender is concerned. Strepsiades does not understand the master, but takes him as meaning that he, the pupil, regards a dough-

tray and Cleonymus as the same, whereas the latter does not so much as own a dough-tray. (If the interpretation is correct, the jest is poor.) The poet, however, does mean the words to suggest the very idea which Strepsiades draws from them, as Cleonymus was a thick, clumsy man. For more concerning him, see on 353 and *Eq.* 958; concerning his poverty, cf. *Eq.* 1292.

676. That Sicily is meant by θυνεία στρογγύλη, as has been supposed, is hardly credible.

678. Σωστράτην: a mere example, no particular woman being meant.

ΣΤΡΕΨΙΑΔΗΣ.

τὴν καρδόπην; θήλειαν;

ΣΟΚΡΑΤΗΣ.

ὀρθῶς γὰρ λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.

680 ἐκεῖνο δ' ἦν ἂν καρδόπη, Κλεωνύμη.

ΣΟΚΡΑΤΗΣ.

ἔτι δέ γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,
 ἄττ' ἄρρεν' ἐστίν, ἄττα δ' αὐτῶν θήλεα.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οἶδ' ἔγωγ' ἃ θήλε' ἐστίν.

ΣΟΚΡΑΤΗΣ.

εἰπὲ δή.

ΣΤΡΕΨΙΑΔΗΣ.

Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.

ΣΟΚΡΑΤΗΣ.

685 ἄρρενα δὲ ποῖα τῶν ὀνομάτων;

ΣΤΡΕΨΙΑΔΗΣ.

μυρία.

Φιλόξενος, Μελησίας, Ἀμυνίας.

679. Strepsiades confounds gender with sex, and thinks that he is instructed to say *καρδόπη*, thus making the thing a female. — ὀρθῶς κτέ.: yes, for you speak according to the rule. ὀρθῶς λέγεις usually means simply, you are right; but here it is difficult to divest ὀρθῶς of its technical tone.

680. Strepsiades having conceived a vague idea that there is some mysterious identity between the *καρδοπος*

and Cleonymus, maintains this identity by making a corresponding change in his name when *καρδοπος* is changed; by which means the poet strikes at the effeminacy of the man.

681. ὀνομάτων: proper names, names of persons.

686. Φιλόξενος: in *Vesp.* 84, this man is called *καταπύγων*. *Eupol.* 221, ἔστι δὲ τις θήλεια Φιλόξενος ἐκ Διομείων. See on *Ran.* 934. — Μελη-

ΣΟΚΡΑΤΗΣ.

ἀλλ', ὦ πόνηρε, ταῦτά γ' οὐκ ἔστ' ἄρρενα.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἄρρεν' ὑμῖν ἐστιν;

ΣΟΚΡΑΤΗΣ.

οὐδαμῶς γ', ἐπεὶ
πῶς ἂν καλέσειας ἐντυχὼν Ἀμυνία;

ΣΤΡΕΨΙΑΔΗΣ.

690 ὅπως ἂν; ὡδί· δεῦρο δεῦρ', Ἀμυνία.

ΣΟΚΡΑΤΗΣ.

ὁρᾷς; γυναῖκα τὴν Ἀμυνίαν καλεῖς.

σίας: which Melesias is meant is uncertain. Bergk thinks it is the son of the politician Thucydides, who opposed Pericles in his administration. Cf. Plat. *Lach.* 179 c; *Meno*, 94 d. — Ἀμυνίας: not the one mentioned in 31, but the son of Pronapes, satirized in *Vesp.* 74 f. as φιλόκυβος, 466 as Κομηταμυνίας, 1266 ff. as a boon companion of the Thessalian serfs; in *Cratin.* 212 as a braggart flatterer and sycophant. *Eupol.* 218 charges him with παραπρεσβεία.

687. οὐκ ἔστι: the Mss. have ἔστ' οὐκ. The former order is necessary when the proposition is not merely a neg. one, but one in which, as seemingly here, the opposite affirmative is contradicted. Still, it would be possible to use ἔστ' οὐκ ἄρρενα, only implying a contradiction, just as if he had said ταῦτά γ' ἐστὶν θῆλεα. The fact that the last two of the three names given are of the class which he objects to calling masc., renders it possible that ἔστ' οὐκ ἄρρενα (are non-masc.) is correct. See also *Crit. Notes*.

688. ὑμῖν: the Socratics; case as in 674, *sol.* — ἐπεὶ: like γὰρ, used not only in a question, as here and 786, but also with the imv., as *Vesp.* 73, ἐπεὶ τοῦδε ζετε.

690. ὅπως ἂν: see on 214. — Ἀμυνία: as this would be the voc. also of a fem. nom. Ἀμυνία, Socrates pronounces it the name of a woman. Cf. Varr. *L. L.* x. 27, ut tunicam virilem et muliebre non dicimus eam, quam habet vir aut mulier, sed quam habere debet (potest enim muliebre vir, virilem mulier habere, ut in scaena), sed eam dicimus muliebre, quae de eo genere est, quo indutui mulieres ut uterentur est institutum. ut actor stolam muliebre, sic *Perpenna* et *Caecina* et *Spu-rinna* figura muliebria dicuntur habere nomina, non mulierum. Except in *Aeol.*, there were no masc. names of persons, and in *Att.* no masc. nouns at all, with final α in the nom.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ οὐν δικαίως, ἥτις οὐ στρατεύεται;
ἀτὰρ τί ταῦθ', ἃ πάντες ἴσμεν, μανθάνω;

ΣΟΚΡΑΤΗΣ.

οὐδὲν μὰ Δί· ἀλλὰ κατακλινεῖς δευρὶ—

ΣΤΡΕΨΙΑΔΗΣ.

τί δρῶ;

ΣΟΚΡΑΤΗΣ.

695 ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων.

ΣΤΡΕΨΙΑΔΗΣ.

μὴ δὴθ' ἱκετεύω ἵναυθά σ'· ἀλλ' εἴπερ γε χρή,
χαμαί μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

ΣΟΚΡΑΤΗΣ.

οὐκ ἔστι παρὰ ταῦτ' ἄλλα.

ΣΤΡΕΨΙΑΔΗΣ.

κακοδαίμων ἐγώ,
οἶαν δίκην τοῖς κόρεσι δώσω τήμερον.

ΧΟΡΟΣ.

(Στροφή.)

700 φρόντιζε δὴ καὶ διάθρει, πάντα τρόπον τε σαυτὸν

692. ἥτις: since she. Cf. 927, 1377, and see on 42.

694. οὐδὲν: no matter. This use of οὐδὲν, in declining to answer a question or to speak on the subject that another proposes, is common enough, as *An.* 1360 (cf. *Eur. Med.* 64, and esp. 925); but still the transition from 693 to 695 is unusually abrupt. See *Intro.* §§ 45, 48.—δευρὶ: pointing to the ἀσκήντης.—τί δρῶ: see on 87.

696. Const. μὴ δὴτα ἐνταῦθα (ἐκφροντίσαι με ἀνάγκῃ), ἱκετεύω σε. For the position of σέ, see on 784.

697. χαμαί: i.e. χαμαὶ καθήμενον or κατακείμενον. Strepsiades knows well the danger that threatens him on the ἀσκήντης.—αὐτά: this word, for which ταῦτά might have been used, is added by Strepsiades to show that he is not trying to evade the ἐκφροντίζειν.

698. οὐκ . . . ἄλλα: cf. *Vesp.* 1166 (where the whole verse occurs); *Pax*, 110. *Plat. Phaed.* 107 a, οὐκ ἔχω παρὰ ταῦτα ἄλλο τι λέγειν. Here παρὰ has the meaning of praeter. *Kr. Spr.* 68, 36, 7.—Socrates withdraws.

στρόβει πυκνώσας.

ταχὺς δ', ὅταν εἰς ἄπορον πέσης,

ἐπ' ἄλλο πῆδα

705 νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὁμμάτων.

ΣΤΡΕΨΙΑΔΗΣ.

ἄτταταῖ, ἄτταταῖ.

ΧΟΡΟΣ.

τί πάσχεις; τί κάμνεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἀπόλλυμαι δέιλαιος· ἐκ τοῦ σκίμποδος

710 δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι,

καὶ τὰς πλευρὰς δαρδάπτουσιν

καὶ τὴν ψυχὴν ἐκπίνουσιν

καὶ τοὺς ὄρχεις ἐξέλκουσιν

καὶ τὸν πρωκτὸν διορύττουσιν

715 καὶ μ' ἀπολοῦσιν.

702. *πυκνώσας*: Schol., *συναγαγὼν πάντα τὸν νοῦν σου*. Plut. *Mor.* 715c (τὴν διάνοιαν) *πυκνοῦσθαι καὶ συνίστασθαι τῷ φρονεῖν εἰκὸς ἐστίν*. Dion H. *De Lys.* 5, (Ἀνσίλας), *εἴ τις καὶ ἄλλος, περικνωταὶ τοῖς νοήμασιν*. The last passage shows that *πυκνώσας* may have *σαντόν* for its obj. and still refer to the mind, — a fact which some appear to have overlooked.

703 f. *ἄπορον*: cf. 743. The poet ridicules the Socratic method of suddenly seeking a new line of investigation whenever the one adopted fails or leads to difficulties. — *πῆδα*: like an equestrian performer who springs from one horse to another. Cf. Hom. *Il.* xv. 683 f. Eur. *Tro.* 67, *τί δ' ὦδε πηδᾶς ἄλλοτ' εἰς ἄλλους τρέπωνς*.

706. On the two verses that are lacking here, see *Intro.* § 35.

710. *οἱ Κορίνθιοι*: *παρ' ὑπόνοιαν* for *οἱ κόρεις*. The Corinthians were tormentors of the Athenians, and a conflict with them had taken place not long before.

711. *δαρδάπτουσιν*: Ath. viii. 363 a, *ἐπὶ τῶν ἀπλήστων καὶ θηριῶδῶς ἐσθιόντων τὸ δάψαι καὶ δαρδάψαι*. Cf. *Ran.* 66.

712. *ψυχὴν*: *life's blood*. Cf. Soph. *El.* 785, *τοῦμόν ἐκπίνουσ' ἀελ | ψυχῆς ἄκρατον αἷμα*. Verg. *Aen.* ix. 349, *purpuream vomit ille animam*.

715. The similarity of ending (τὸ *δμοιοτέλευτον*) in verses 711 ff. is not to be confounded with *rhyme* in the modern sense. It is introduced here for comic effect; and other similar passages, such as *Ach.* 547 ff., *Eur. Alc.* 782 ff. (note esp. 786), show that the repeated sound is not necessarily

ΧΟΡΟΣ.

μή νυν βαρέως ἄλγει λίαν.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ πῶς; ὅτε μου

φρουῖδα τὰ χρήματα, φρούδη χροιά,

φρούδη ψυχή, φρούδη δ' ἐμβάς·

720 καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς

φρουρᾶς ἄδων

ὀλίγου φρούδος γεγένημαι.

ΣΩΚΡΑΤΗΣ.

οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἐγώ;

at the end of the verse, nor, indeed, is the device confined to poetry. A little farther down, 718 ff., a similar effect is produced by the repetition of the same sound (φρου-) at the beginning of words (ὁμοιοαρκτον). For further examples of ὁμοιοτέλετον, cf. 241, 494 ff., 1504 f.; *Eq.* 166 f.; *Av.* 1271 f.; *Ran.* 841 f.; *Vesp.* 65 f.; *Pax*, 152 f., 380 f., 540 f.; *Eccl.* 838 ff. *Soph.* *O. T.* 1481, ὡς τὰς ἀδελφὰς τᾶσδε τὰς ἐμὰς χέρας. For intentional ὁμοιοαρκτον, cf. *Simon.* 167, Σῶσος καὶ Σωσὼ σωτήρια τόνδ' ἀνέθηκεν, | Σῶσος μὲν σωθεῖς, Σωσὼ δ' ἔτι Σῶσος ἐσώθη.

717. καὶ πῶς: sc. οὐ βαρέως ἄλγειν με δεῖ;

718. Possibly a parody on Eur. *Hec.* 162, φρούδος πρέσβυς, φρούδοι παῖδες. Cf. also *Andr.* 1078, φρούδη μὲν αὐδή, φρούδα δ' ἄρθρα μου κάτω. The word φρούδος seems to have been a favorite with Eur., and his freq. use of it was ridiculed by Ar. more than once. Cf. *Ran.* 1343, τὸν ἀλεκτρούνα

μου ξυναρπάσασα | φρούδη Γλύκη, in an ode which Aesch. is represented as composing in imitation of Eur. — τὰ χρήματα: through the prodigality of his son. — χροιά: cf. 504; but if the skin is meant, cf. 710.

719. ψυχῇ: cf. 712. — ἐμβάς: cf. 858. The allusion to the loss of the ἐμβάδες leads to the suspicion that a passage where this occurred has been lost, or omitted in the revision.

721. φρουρᾶς: (like νυκτός, χειμῶνος), during guard time, on guard, with reference to sentinels singing in order to while away time. Cf. Aesch. *Ag.* 16, where the watchman says, ἔταν δ' αἰεῖδεν ἢ μινύρεσθαι δοκῶ, | ἔπνου τόδ' ἀντίμολπον ἐπτέμνων ἄκος.

722. ὀλίγου: like ὀλίγου δεῖν, but it is doubtful whether δεῖν is to be supplied. See on 915.

723. οὗτος: see on 220. This should not be mistaken for a genuine voc., for when it accompanies a subst., the latter is in the nom. and may be ac-

νῆ τὸν Ποσειδῶ.

ΣΟΚΡΑΤΗΣ.

καὶ τί δῆτ' ἐφρόντισας ;

ΣΤΡΕΨΙΑΔΗΣ.

725 ὑπὸ τῶν κόρεων εἴ μού τι περιλειφθήσεται.

ΣΟΚΡΑΤΗΣ.

ἀπολεῖ κάκιστ'.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ', ὦγάθ', ἀπόλωλ' ἀρτίως.

ΣΟΚΡΑΤΗΣ.

οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.

ἐξευρετέος γὰρ νοῦς ἀποστερητικός

κάπαιόλημ'.

ΣΤΡΕΨΙΑΔΗΣ.

οἷμοι· τίς ἂν δῆτ' ἐπιβάλου

730 ἐξ ἀρνακίδων γνώμην ἀποστερητρίδα ;

accompanied by the art. — On the scenes which follow, see *Introd.* §§ 46 f.

726. For a similar use of elision between two speakers, securing suddenness of reply, cf. *Ach.* 832, ΔΙ. καὶ χαῖρε πόλλ'. ΜΕ. ἀλλ' ἄμιν οὐκ ἐπιχόριον. Strictly, the elision should not be indicated, and if indicated, a final accent should not be thrown back. The second speaker utters his first *mora*, while the first speaker is pronouncing his last. In such cases, the text is presented so as to seem perfect to the eye, and not as it was actually recited. — ὦγάθ': this, like our *my dear sir*, often imputes error of some sort to the person addressed, and the more pointedly when preceded by ἀλλά. — ἀπόλωλα: Schol., ὑπὸ τῶν κόρεων δηλονότι. Strepsiades thinks that one cannot *perish* twice.

727. μαλθακιστία: signification de-

rived from mid. or pass., *be soft or effeminate*. Cf. *Plat. Alc.* I. 124 d, οὐκ ἀποκνητέον οὐδὲ μαλθακιστέον. This verb has no act. in use, but the phenomenon is not restricted to such verbs. Cf. *Soph. Aj.* 690, ἐγὼ γὰρ εἴμ' ἐκεῖσ' ὅποι πορευτέον. — περικαλυπτία: in order to withdraw the mind from the impressions of the external world. So Socrates in *Plat. Phaedr.* 237 a, although he can meditate without such aid. Cf. *Symp.* 220 c.

729. ἀπαιόλημα: see on 1150. — τίς ἂν: τίς ἂν, πῶς ἂν, etc., with the opt. are often used in expressing a wish indirectly. GMT. 82, n. 5. — ἐπιβάλοι: as a cover (*ἐπιβλημα*). *Hom. Od.* xiv. 520, ἐπὶ δὲ χλαῖναν βάλεν αὐτόφ.

730. ἀρνακίδων: supposed to be a play on ἀρνεῖσθαι, *deny*. The ἀρνακίδες belong to the ἀσκάνης. — ἀποστερητρί-

ΣΟΚΡΑΤΗΣ.

φέρε νυν ἀθρήσω πρῶτον ὃ τι δρᾷ τουτονί.
οὗτος, καθεύδεις;

ΣΤΡΕΪΑΔΗΣ.

μὰ τὸν Ἀπόλλω, ἔγω μὲν οὐ.

ΣΟΚΡΑΤΗΣ.

ἔχεις τι;

ΣΤΡΕΪΑΔΗΣ.

μὰ Δί, οὐ δῆτ' ἔγωγ'.

ΣΟΚΡΑΤΗΣ.

οὐδὲν πάνυ;

ΣΤΡΕΪΑΔΗΣ.

οὐδὲν γε, πλὴν εἰ τὸ πέος ἐν τῇ δεξιᾷ.

ΣΟΚΡΑΤΗΣ.

735 οὐκ ἐγκαλυψάμενος ταχέως τι φροντιεῖς;

ΣΤΡΕΪΑΔΗΣ.

περὶ τοῦ; σὺ γάρ μοι τοῦτο φράσον, ὦ Σώκρατες.

ΣΟΚΡΑΤΗΣ.

αὐτὸς ὃ τι βούλει πρῶτος ἐξευρὼν λέγε.

ΣΤΡΕΪΑΔΗΣ.

ἀκήκοας μυριάκις ἀγὼ βούλομαι·

περὶ τῶν τόκων, ὅπως ἂν ἀποδῶ μηδενί.

δα: almost personifies γνάμην, being related to ἀποστερητής, a depriver, cheat, as αὐλητής is to αὐλήτης. Cf. 728, 747.

732. μὰ τὸν . . . οὐ: this phrase occurs often. Cf. *Ach.* 59; *Eq.* 1041; *Av.* 263.

733. ἔχεις τι: i.e. ἐξεύρηκός τι. Acc. to a Schol. the expression is employed in questioning a huntsman or angler, but freq. it is used as here. A slight play on the word in the an-

swer, as here, is seen also *Soph. Aj.* 875 f., *HMIX.* ἔχεις οὐν; *HMIX.* πόνου γε πλῆθος. *Eur. Suppl.* 818, *AA.* ἔχεις; *XO.* πημάτων γ' ἄλεις βῆρος.

734. πλὴν εἰ: see on 361.

739. ὅπως ἂν ἀποδῶ: for ἂν with the subjv. in final clauses, see *GMT.* 44, 1, n. 2. Cf. 938, 1461. Here the grammatical connexion is very loose, and the clause has nearly the force of an indir. deliberative question.

ΣΟΚΡΑΤΗΣ.

740 ἴθι νυν, καλύπτου καὶ σχάσας τὴν φροντίδα
λεπτὴν κατὰ μικρὸν περιφρόνει τὰ πράγματα,
ὁρθῶς διαιρῶν καὶ σκοπῶν.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι τάλας.

ΣΟΚΡΑΤΗΣ.

ἔχ' ἀτρέμα· κἂν ἀπορῆς τι τῶν νοσημάτων,
ἀφείς ἀπελθε· κᾶτα τῇ γνώμῃ πάλιν
745 κίνησον αὖθις αὐτὸ καὶ ζυγώθρισον.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ Σωκρατίδιον φίλτατον.

ΣΟΚΡΑΤΗΣ.

τί, ὦ γέρον;

ΣΤΡΕΨΙΑΔΗΣ.

ἔχω τόκου γνώμην ἀποστερητικήν.

740. καλύπτου: the simple verb in this sense seems to occur only here. Cobet proposes ἴθ' ἐγκαλύπτου. —σχάσας: cf. 409. This verb is much used in the sense of *bleed* (trans.), which some assign to it here: Koch renders *concentrate*; Felton, *cut* (λεπτὴν, *fine*), for which σχίσας would suit better. The meaning preferred in L. and S., *let go, give play to, leaves λεπτὴν* hardly intelligible, for this seems to denote the result of σχάσας. Perhaps Socrates wants the mind bled *thin* like the body of a hard student.

742. διαιρῶν: often used in philosophic language in the sense of *making logical discriminations, drawing distinctions*. Cf. Plat. *Charm.* 163 d;

Προδίκου μυρία τινὰ ἀκήκοα περὶ ὀνομάτων διαιροῦντος, and freq. in Plat. Isocr. 12. 17, (οἱ σοφισταὶ) τοῦς λόγους μου ἐλυμαίνοντο . . . διαιροῦντες οὐκ ὁρθῶς (referring to the proper separation of the κῶλα in reading). In our passage διαιρῶν καὶ σκοπῶν is about the equiv. of the Eng. *analyzing and scrutinizing*. —οἴμοι τάλας: see Introd. § 48 and note.

745. ζυγώθρισον: *weigh, ponder*; apparently only here. The definition in Poll. x. 26, τὸ ζυγώθρισον ἐπὶ τοῦ κλείσον εἰσθασί(?) τάττειν, seems to be based upon our passage, κλείσον being a corruption of κίνησον, with which Poll. merely inferred that ζυγώθρισον was synonymous. The meaning *weigh* is given by a Schol.

ΣΟΚΡΑΤΗΣ.

ἐπιδείξον αὐτήν.

ΣΤΡΕΨΙΑΔΗΣ.

εἰπὲ δὴ νῦν μοι —

ΣΟΚΡΑΤΗΣ.

τὸ τί;

ΣΤΡΕΨΙΑΔΗΣ.

γυναῖκα φαρμακίδ' εἰ πριάμενος Θετταλὴν
 750 καθέλοιμι νύκτωρ τὴν σελήνην, εἴτα δὲ
 αὐτὴν καθεῖρξαιμ' ἐς λοφεῖον στρογγύλον,
 ὥσπερ κάτοπτρον, κῆτα τηροῖην ἔχων.

ΣΟΚΡΑΤΗΣ.

τί δῆτα τοῦτ' ἂν ὠφελήσειέν σ' ;

ΣΤΡΕΨΙΑΔΗΣ.

ὁ τί;

εἰ μηκέτ' ἀνατέλλοι σελήνην μηδαμοῦ,
 755 οὐκ ἂν ἀποδοίην τοὺς τόκους.

748. *ἐπιδεῖξον*: *exhibit*, — used (generally in the mid.) of the sophists, who give specimens of their wisdom for the purpose of attracting pupils. — *τὸ τί*: just as the Greeks said *ὁ τοιοῦτος*, *ὁ τοιόσδε*, etc., so in questions they could say *ὁ ποῖος*, and even *τὸ τί*, as here; but *ὁ τίς* is not found.

749. *Θετταλὴν*: the Thessalian women were reputed to excel in the magic art. Schol., *φασὶ δὲ ὅτι Μήδεια φεύγουσα κίστην ἐξέβαλε φαρμάκων ἐκεῖ καὶ ἀνέφυσαν* (*sprang up, grew*). To them was ascribed even the power of drawing the moon down from the sky. Plat. *Gorg.* 513 a, *τὰς τὴν σελήνην καθαιρούσας τὰς Θετταλίδας*. Plin. *N. H.* xxx. 1. 2, *nec quisquam dixit, quando (ars magica) transisset ad Thessalas matres. miror equidem illis*

populis famam eius in tantum adhaesisse, ut Menander Thessalam cognominaret *fabulam, complexam ambages feminarum detrahentium lunam*. Cf. Hor. *Epod.* 17. 77 f. Verg. *Ecl.* 8. 69. Ov. *Met.* vii. 207 ff.

751. *λοφεῖον*: originally a *θήκη τῶν λόφων* or *crest-case*. Cf. Ach. 1109. The present use of the word is indicated by Poll. x. 126, *κάτοπτρον, οὗ τὴν θήκην λοφεῖον καλοῦσιν*. A case of the sort was necessary to prevent the mirror, which was metallic, from corroding.

752. *κάτοπτρον*: the mirror, being merely a small, round metal plate, with a handle, never served as a wall-ornament.

753. *ὅ τι*: see on 214.

755. *ὅτι τί*: lit. *quia quid?* *de-*

ΣΟΚΡΑΤΗΣ.

οτιῦ τί δή;

ΣΤΡΕΨΙΑΔΗΣ.

οτιῦ κατὰ μῆνα τὰργύριον δανείζεται.

ΣΟΚΡΑΤΗΣ.

εὖ γ'· ἀλλ' ἔτερον αὖ σοι προβαλῶ τι δεξιόν.
εἴ σοι γράφουτο πεντετάλαντός τις δίκη,
ὅπως ἂν αὐτὴν ἀφανίσειας, εἰπέ μοι.

ΣΤΡΕΨΙΑΔΗΣ.

760 ὅπως; ὅπως; οὐκ οἶδ'. ἀτὰρ ζητητέον.

ΣΟΚΡΑΤΗΣ.

μῆ νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰεί,
ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν ἀέρα
λινόδετον ὥσπερ μηλολόνην τοῦ ποδός:

ΣΤΡΕΨΙΑΔΗΣ.

εὗρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,

cause — what? The interr. τί takes the place of a causal sent. less the causal particle; but practically the words seem to have lost their separate forces, for we find *τιῇ τί δή, Thesm.* 84, answered by *οτιῦ κτέ.* Kr. *Spr.* 51, 17, 8, supplies *ἐστὶ* with *τί.* Cf. 784, and see on *ἵνα τί*, 1102.

756. *κατὰ μῆνα*: see on 17. *μῆν* is both *moon* and *month*. — *τὸ ἀργύριον*: as the Schols. on this verse remark that the comedians use the *pl.*, it is prob. that they had *τὰργύρια* before them. The *pl.* occurs also *Frg.* 225, 390, and *Eupol.* 168.

758. *πεντετάλαντός τις*: the number of talents is assumed merely as an example or illustration. The

force of *τις* may be brought out by a paraphrase: "Suppose you were sued for a matter of twenty thousand dollars" (strictly about five thousand, but see on 21).

761. Socrates warns him against the pursuit of a single method to the exclusion of others. See on 703.

763. *Poll.* ix. 124, *ἡ δὲ μηλολόνη ζῶον πτηνόν ἐστιν, ἣν καὶ μηλολόνην καλοῦσιν· οὗ ζῶου λίγον ἐκδήσαντες ἀφιάσιν, κτέ.*, — the well-known amusement of children. The *φροντίς* is to be allowed wide range, but must be restrained from soaring entirely away. — *τοῦ ποδός*: depends on *λινόδετον*, the principle being the same as that in *λαβεῖν* (*ἀρπάσαι, etc.*) *τινὰ τοῦ ποδός*.

765 ὥστ' αὐτὸν ὁμολογεῖν· σ' ἐμοί.

ΣΟΚΡΑΤΗΣ.

ποίαν τινά;

ΣΤΡΕΨΙΑΔΗΣ.

ἤδη παρὰ τοῖσι φαρμακοπώλαις τὴν λίθον
ταύτην ἐόρακας, τὴν καλήν, τὴν διαφανή,
ἀφ' ἧς τὸ πῦρ ἄπτουσι;

ΣΟΚΡΑΤΗΣ.

τὴν ὕαλον λέγεις;

ΣΤΡΕΨΙΑΔΗΣ.

ἔγωγε· φέρε, τί δῆτ' αὖ, εἰ ταύτην λαβών,
770 ὅπότ' ἐγγράφουτο τὴν δίκην ὁ γραμματεὺς,
ἀπατέρω στὰς ὧδε πρὸς τὸν ἥλιον
τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης;

765. ὥστ' κτέ.: see on 465. — ποίαν τινά: a freq. combination, giving vagueness to the question.

766. φαρμακοπώλαις: the Greeks had no real apothecary shops. The physicians provided the medicines which they prescribed. Still the remedies that were not in high repute, esp. those regarded as miraculous, such as amulets and charms, were sold also by the φαρμακοπῶλαι, who kept them in store or hawked them on the streets. Among their wares were all sorts of curiosities, as here the lens.

768. ὕαλον: burning-glass, prob. made of real glass, which at that time was a rarity, and was ranked with precious stones. In *Ach.* 73, glass ware is mentioned as a mark of Persian splendor. When Plin., *N. H.* xxxvii. 2. 10, mentions the circumstance that, in cauterizing, physicians

used by preference a crystallina pila (crystal ball, as a lens), he prob. refers to physicians of later times.

769. τί δῆτ' αὖ: see on 108 and 154, with which compare *Lys.* 399, τί δῆτ' αὖ, εἰ πύθοιο καὶ τὴν τῶνδ' ὄβριν.

770. ἐγγράφουτο: partakes of the form of the ideal prot. to which it belongs, i.e. the mood is assimilated to that of ἐκτῆξαιμι. Cf. 1251; *Ran.* 96 f.; *Eccl.* 897, (ὁδοὶς) στέργειν αὖ θέλοι μάλλον ἢ γὰρ τὸν φίλον, φερξυρείην. GMT. 64, 1. — ὁ γραμματεὺς: the clerk (of the court, i.e. of the archon). When the indictment was accepted, it was written out, in full or in abstract, upon a waxen tablet by the clerk, and hung up at the place where the court was held, for public inspection. Cobet observes that the verb denoting this was not γράφεσθαι (see *Crit. Notes*), but ἐγγράφεσθαι.

ΣΟΚΡΑΤΗΣ.

σοφῶς γε νῆ τὰς Χάριτας.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμ' ὥς ἦδομαι,
ὅτι πεντετάλαντος διαγέγραπταί μοι δίκη.

ΣΟΚΡΑΤΗΣ.

775 ἄγε δῆ, ταχέως τουτὶ ξυνάρπασον.

ΣΤΡΕΨΙΑΔΗΣ.

τὸ τί;

ΣΟΚΡΑΤΗΣ.

ὅπως ἀποστρέψαι' ἂν ἀντιδικῶν δίκην
μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων.

ΣΤΡΕΨΙΑΔΗΣ.

φauλότηατα καὶ ῥᾶστ'.

ΣΟΚΡΑΤΗΣ.

εἰπὲ δῆ.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ δῆ λέγω.

773. **Χάριτας**: prob. because the device *χαριέντως ἐξηγήται*. — **οἴμ' ὥς**: this phrase, expressing emotion both of joy and of pain, occurs often (fourteen times) in Ar., and is used (not of joy, however) by Soph. It had virtually become one word, for the ordinary elision of -οι in tragedy is not to be assumed. Many of the excl. denoting pain were also used of joy, as *φεῦ*, Ar. 1724; *παπαῖ*, Eur. *Cycl.* 572, etc. As to *ιοῦ* and *ιοῦ*, see on 1 and 1170.

774. **διαγέγραπται**: *διαγράφειν* is lit. draw a line through, *expunge*. As a technical term it was used sometimes of the archon declining to admit, or *quashing*, a suit, as Dem. *Olymp.* 26, *ψηφισαμένων δὲ ταῦτα τῶν*

δικαστῶν διέγραψεν ὁ ἄρχων κατὰ τὸν νόμον τὴν τουτουὶ ἀμφισβήτησιν (suit for inheritance); and sometimes of the defendant *rebutting a charge*, as Lys. 17. 5, *διέγραψάν μου τὰς δίκας, ἔμποροι φάσκοντες εἶναι*. Strepsiades puns upon this last meaning and the lit. sense *expunge*.

775. **ξυνάρπασον**: cf. Soph. *Aj.* 15, *ὥς εὐμαθὲς σου . . . | φώνημ' ἀκούω καὶ ξυναρπάζω φρενί*. Compare *comprehendere*.

776. **δίκην**: obj. of *ἀποστρέψαιο* (*avert*).

777. **παρόντων**: sc. *sol.*

778. **φauλότηατα**: *most cheaply*, i.e. *very readily*, — not materially different from *ῥᾶστα*. — **καὶ δῆ λέγω**: a common expression in the drama

εἰ πρόσθεν ἔτι μιᾶς ἐνεστώσης δίκης,
780 πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγξαίμην τρέχων.

ΣΟΚΡΑΤΗΣ.

οὐδὲν λέγεις.

ΣΤΡΕΨΙΑΔΗΣ.

νῆ τοὺς θεοὺς ἔγωγ', ἐπεὶ
οὐδεὶς κατ' ἐμοῦ τεθνεώτος εἰσάξει δίκην.

ΣΟΚΡΑΤΗΣ.

ὕθλεις· ἄπερρ', οὐκ ἂν διδαξαίμην σ' ἔτι.

when, after some parley, the narrative of the thing in question is begun; usually καὶ δὴ λέγω σοι at the beginning of a verse.

779. The cases were tried in a fixed order that was pre-arranged. When each suit came up in its turn, the herald, by order of the archon, proclaimed or called the case (καλεῖν τὴν δίκην). Cf. *Vesp.* 1441.—ἐνεστώσης: cf. Dem. *Apatur.* 13, ἐνεστηκυίας τῆς δίκης. *Ibid.* 14, ἐνεστηκυῶν δ' αὐτοῖς τῶν δικῶν. *Isae.* 11. 45, δίκαι γὰρ ἐνεστήκασι ψευδομαρτυριῶν. So also δ ἐνεστὼς ἄγων, πόλεμος, etc.

780. πρὶν: for πρόσθεν (πρότερον, πρὶν) . . . πρὶν, see GMT. 67, 2, κ. 4; H. 955 a.—καλεῖσθ': the elision of αἰ in -μαι, -σαι, -ται, -σθαι, etc., never tolerated in tragedy, has been questioned even in comedy; but in the present example we have to assume elision, as either crasis or aphaeresis would create a spondee in an even place.—τρέχων: when the partic. describes the manner or means of an act, or denotes some essential or important attendant circumstance, and not merely an accidental preceding or concomitant fact, the pres. is often used where we might expect the aor. or pf. τρέχων denotes the haste with which he

would hang himself: *I should go running and hang myself.* Cf. 1164; *Eq.* 25. Thuc. i. 11. 2, βῆδ' ἂν μάχῃ κρατοῦντες εἶλον, with which compare viii. 1. 3, ἐνόμιζον τῷ ναυτικῷ ἐπὶ τὸν Πειραιᾶ πλευσεῖσθαι, ἄλλως τε καὶ τοσοῦτον κρατήσαντας (a previous independent fact). Hom. *Il.* iv. 392, ἂψ ἄρ' ἀνερχομένῳ πυκινὸν λόχον εἶσαν ἔγροντες. Xen. *Anab.* i. 5. 14, εὐθὺς οὖν εἰς τὸ μέσον ἀμφοτέρων ἔγων ἔθετο τὰ ὅπλα (with this compare 1212, εἰσάγων). Eur. *Med.* 957 f., δότε φέροντες. Of course it is not maintained that every pres. partic. when seemingly used as an aor. can be so explained (see on 128), nor is the pres. necessary in the cases under consideration. Cf. *Vesp.* 832 f., ἀλλ' ἐγὼ δραμὼν | αὐτὸς κομιούμαι, where τρέχων would be suitable.

781. ἔγωγε: sc. λέγω τι. See on 644.

782. εἰσάξει: sc. εἰς τὸ δικαστήριον. Cf. 845; *Vesp.* 826, 840, 842.

783. διδαξαίμην: different from 127. Cf. *Plut.* 687, δ ἱερεὺς με προὔδιδάτο. Soph. *Tr.* 680, δ θῆρ με προὔδιδάτο. This use of the mid. of the simple verb, which is common in Luc., can hardly be paralleled in Att. Neither Plat., *Menex.* 238 b, nor *Meno.* 93 d, is to the point, and Plat. *Rep.*

ΣΤΡΕΨΙΑΔΗΣ.

οτιῇ τί; ναί σε πρὸς θεῶν, ὦ Σώκратες.

ΣΟΚΡΑΤΗΣ.

785 ἀλλ' εὐθύς ἐπιλήθει σύ γ' ἄττ' ἂν καὶ μάθης·
ἐπεὶ τί ἦν, ὃ πρῶτον ἐδιδάχθης; λέγε.

ΣΤΡΕΨΙΑΔΗΣ.

φέρ' ἴδω, τί μέντοι πρῶτον ἦν; τί πρῶτον ἦν;
τίς ἦν, ἐν ᾗ ματτόμεθα μέντοι τάλφιτα;
οἶμοι, τίς ἦν;

ΣΟΚΡΑΤΗΣ.

οὐκ ἐς κόρακας ἀποφθερεῖ,

iv. 421 e is uncertain. It has been proposed to read οὐκ ἂν διδάξαιμ' ἂν, to which Kock would prefer οὐ γὰρ διδάξαιμ' ἂν.

784. ναί: beseechingly. Cf. *Pax*, 378, EP. οὐκ ἂν σιωπήσομαι. TP. ναί πρὸς τῶν κρεῶν κτέ.—σέ: depending on *ἰκετεύω*, ἀντιβολῶ, or some similar idea present more or less consciously to the speaker's mind; but σέ is usually placed immediately after πρὸς, as *Soph. Tr.* 436, μή, πρὸς σε τοῦ κατ' ἔκρον Οἰταῖον νάπος | Διὸς καταστράπτοντος (without verb in *Soph.* only here). Freq. in *Eur.* with ναί. Cf. *Hipp.* 605, ναί πρὸς σε τῆς σῆς δεξιᾶς. *Phoen.* 1665, ναί πρὸς σε τῆσδε μητρός. Compare per te deos oro. See also on 595. Kr. *Dial.* 68, 5, 2.

785. On the charge of forgetfulness and the sudden and groundless nature of Socrates's outburst of impatience, see *Introd.* § 46.—ἄττ' ἂν καὶ μάθης: the force of καὶ is the same that it would be in ἐάν τινα καὶ μάθης, and may be expressed by rendering the clause "the little you do learn." See also on 1344.

787. μέντοι: for the use of this word in the first member of a reiterated question, cf. *Eubul.* 116. 13, χρηστὴ τίς ἦν μέντοι, τίς; *Plat. Phaedr.* 236 d, ὁμνυμι γὰρ σοι... τίνα μέντοι, τίνα θεῶν; In the next verse it is removed to the rel. clause accompanying the first member of the repeated question. Kr. *Spr.* 69, 36. The particle is in no way concerned in the repetition of the question, but is merely adapted to the sort of doubting question which is often, but not always, repeated. Cf. *Thesm.* 630, φέρ' ἴδω, τί μέντοι πρῶτον ἦν; ἐπινόμεν.

788. He can remember only that the thing was fem., hence τίς ἦν, ἐν ᾗ.

789. ἐς κόρακας ἀποφθερεῖ: by brachylogy for οὐκ ἀποφθερούμενος ἐς κόρακας ἔπει; Similarly *Eq.* 4, 892; *Av.* 916; *Pax.* 72, ἐκφθαρείς οὐκ οἶδ' ὅποι. *Eur. H. F.* 1290, οὐ γῆς τῆσδ' ἀποφθαρήσεται. So the simple verb, *Plut.* 598, 610, νῦν δὲ φθείρου, i.e. φθειρομένη ἔπιθι. *Dem. Mid.* 139, δεινὸί τινές εἰσι φθείρεσθαι πρὸς τοὺς πλουσίους. *Eur. Andr.* 703, εἰ μὴ φθερεῖ τῆσδ' ὡς τάχιστ' ἀπὸ στέργης.

790 ἐπιλησμότατον καὶ σκαϊότατον γερόντιον ;

ΣΤΡΕΨΙΑΔΗΣ.

οἱμοι, τί οὖν δῆθ' ὁ κακοδαίμων πείσομαι ;
ἀπὸ γὰρ δλοῦμαι μὴ μαθὼν γλωττοστροφεῖν.
ἀλλ', ὦ Νεφέλαι, χρηστόν τι συμβουλευσατε.

ΧΟΡΟΣ.

ἡμεῖς μὲν, ὦ πρεσβῦτα, συμβουλευόμεν,
795 εἴ σοί τις υἱὸς ἔστιν ἐκτεθραμμένος,
πέμπειν ἐκείνον ἀντὶ σαντοῦ μανθάνειν.

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' ἔστ' ἔμοιγ' υἱὸς καλὸς τε κάγαθός·
ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν· τί ἐγὼ πάθω ;

ΧΟΡΟΣ.

σὺ δ' ἐπιτρέπεις ;

ΣΤΡΕΨΙΑΔΗΣ.

εὐσωματεῖ γὰρ καὶ σφριγᾷ

790. ἐπιλησμότατον: as if from ἐπίλησμος, the usual form being ἐπιλησμονέστατος. — Here Socrates ought to have left the stage, but cf. 805 ff., and see Introd. § 46 f.

792. ἀπὸ γὰρ δλοῦμαι: so-called tmesis is a relic of an early period when preps. were much more freely used as separate advs. It sometimes occurs, however, in compound verbs in which the preps. have lost their independent force. Cf. 1440; *Ran.* 1106, ἀνὰ δ' ἔρρεσθον. — μὴ μαθὼν: cond. and causal, *for want of learning*. From such cases was prob. developed the later use of μή with the purely causal partic.

798. ἀλλ' οὐκ ἐθέλει γάρ: when γάρ is separated from ἀλλά in this way,

it is easy to assume an ellipsis with ἀλλά, but when ἀλλά γάρ begins a clause, the assumption of an ellipsis is admissible only on the theory that ἀλλά γάρ is an unconscious extension of ἀλλά... γάρ. Moreover, it must not be forgotten that γάρ, for γὰρ (ἄρα), is not necessarily synonymous with our *for*. Compare the Lat. *a t enim* (*enim* never meaning *for* in early Lat.). — τί ἐγὼ πάθω: *what is to become of me? what am I to do?* Compare with the fut. in 461, *what will befall me*. See on 234.

799. ἐπιτρέπεις: sc. αὐτῷ, *give way to him*. — σφριγᾷ: Galen., τὸ σφριγῶντες ὄνομα ἐπὶ τῶν εὐεκτικῶς πεπληρωμένων λέγεται· διὸ καὶ κατὰ τῶν νέων αὐτὸ μόνον εἰρήκασιν.

800 καὶ ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας.
 ἀτὰρ μέτειμί γ' αὐτόν· ἦν δὲ μὴ θέλῃ,
 οὐκ ἔσθ' ὅπως οὐκ ἐξελῶ 'κ τῆς οἰκίας.
 ἀλλ' ἐπανάμεινόν μ' ὀλίγον εἰσελθὼν χρόνον.

ΧΟΡΟΣ.

(Ἀντιστροφή.)

805 ἄρ' αἰσθάνει πλείστα δι' ἡμᾶς ἀγάθ' ἀντίχ' ἔξω
 μόνας θεῶν; ὥς
 ἔτοιμος ὄδ' ἐστὶν ἅπαντα δρᾶν,
 ὅς' ἂν κελεύῃς.
 810 σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερώς ἐπηρμένου
 γνοὺς ἀπολάψεις, ὃ τι πλείστον δύνασαι,
 ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἐτέρᾳ τρέπεσθαι.

ΣΤΡΕΨΙΑΔΗΣ.

οὔτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθὶ μενεῖς·
 815 ἀλλ' ἔσθι' ἔλθων τοὺς Μεγακλέους κίονας.

800. Κοισύρας: see on 48.

803. This verse seems to have been formed from 843. There was no need for the request that he should wait unless he was to do so outside, and even if there had been, there is no conceivable reason why Strepsiades should have wished him to go in. See also *Intro.* § 46 f.

804-817: antistrophic to 700 ff.

806. μόνας θεῶν: Socrates did not need this information.

808. κελεύῃς: Socrates has no notion of giving the old man any further commands.

812. ἀπολάψεις: the situation offered no opportunity for this. See *Intro.* § 47.—On this word Eust. says, λάπτει κυρίως (*properly*) τὸ ροφεῖν, ὀνομαστωμένη καὶ κυριολεκτηθὲν (*properly* or *lit. used*) ἐπὶ τε κυνῶν καὶ

λύκων καὶ τοιοῦτων ζῴων. Cf. *Arist. An. Hist.* viii. 6. 1, πίνει δὲ τῶν ζῴων τὰ καρχαρόδοντα (*sharp-toothed*) λάπτοντα. *Hom. Il.* xvi. 161, of wolves. *Ach.* 1229; *Pax*, 885, τὸν ζῶν ἐκλάφεται. *Erg.* 492, τὸ δ' αἷμα λέλαφας τοῦμόν. Compare Eng. cognate *lap*.

813. ταχέως: obs. the emphatic position, at the end of the clause but at the beginning of the verse.

814-888. The third episode (*ἐπεισόδιον τρίτον*).

814. μὰ τὴν Ὀμίχλην: by *Mist.* Cf. 330, 423 ff., 627; *Vesp.* 1442; *Thesm.* 225. Strepsiades shows marked effects of his recent training.

815. κίονας: we are to assume that the son, just before arriving at the stage, has once more, in refusing to obey his father, alluded to his uncle Megacles (cf. 124). In the house of

ΦΕΙΔΙΠΠΙΑΔΗΣ.

ὦ δαιμόνιε, τί χρῆμα πάσχεις, ὦ πάτερ;
οὐκ εὖ φρονεῖς, μὰ τὸν Δί' οὐ, τὸν Ὀλύμπιον.

• ΣΤΡΕΨΙΑΔΗΣ.

ἰδοὺ γ', ἰδοὺ, Δί' Ὀλύμπιον· τῆς μωρίας·
τὸ Δία νομίζειν ὄντα τηλικουτονί.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

820 τί δὲ τοῦτ' ἐγέλασας ἑτεόν;

ΣΤΡΕΨΙΑΔΗΣ.

ἐνθυμούμενος

ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά.
ὅμως γε μὴν πρόσσελθ', ὦ εἰδῆς πλείονα,
καί σοι φράσω τι πρᾶγμ', ὃ μαθὼν ἀνὴρ ἔσει.

Megacles, according to the old man's ironical exaggeration, there is nothing to eat but the columns, which are all that is left of former splendor.

817. μὰ τὸν Δί' οὐ: see *Crit. Notes* and on 1066. Cf. *Soph. El.* 1063, ἀλλ' οὐ, τὰν Διὸς ἀστραπάν, δαρὼν οὐκ ἀπόνητοι.

818. ἰδοὺ: with contempt, "only listen to him." Different from 82. Cf. 872, 1469; *Eq.* 87, 344, 703; *Ran.* 1205; *Lys.* 441.

819. τὸ Δία νομίζειν: the exclamatory gen. (here *μωρίας*) is freq. followed by the articular inf. assigning the cause. (Sometimes this inf. clause is used alone as an excl. Cf. 268.) GMT. 104. Cf. *Eccl.* 787, τῆς μωρίας, τὸ μὴδὲ ἐπαναμένειν. *Xen. Cyr.* ii. 2. 3, τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δειρὸ τυχεῖν. — τηλικουτονί: usually rendered *so old, so big*; but it would have to refer to his being *so young*, to be consistent with 821. Of course it is in all cases a question of the

legitimate inference to be drawn, as τηλικούτος (τηλικόσδε) means merely *of such an age*, here *at your age*. Cf. *Soph. Ant.* 726 f., οἱ τηλικοῖδε καὶ διδασκόμεσθα δὴ | φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν; *Plat. Apol.* 25 d, τί δῆτα, ὦ Μέλητε; τοσοῦτον σὺ ἐμοῦ σοφώτερος εἶ τηλικούτου ὄντος τηλικοσδε ὢν;

821. φρονεῖς ἀρχαϊκά: *have antiquated notions*; a freq. use of φρονεῖν. As to the form ἀρχαϊκά, cf. *Bekk. Anecd.* 449, ἀρχαϊκόν καὶ πάντα τὰ τοιαῦτα διὰ τῶν δύο u. Compare μελοποιία, οὔτοί, etc.

822. Cf. *Eur. Alc.* 779, δεῦρ' ἔλθ' ὅπως ἂν καὶ σοφώτερος γένηρ. *Strepsiadēs* is going to speak in a (stage) whisper, as he is about to communicate some of the "mysteries" or secrets of the school. Cf. 143.

823. ἀνὴρ: often used in the emphatic sense like *our man*. Cf. *Eq.* 179, 333, 392, 1255. *Eur. Cycl.* 595, ὅπως ἀνὴρ ἔσει.

ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.

ΦΕΙΔΙΠΠΙΔΗΣ.

825 ἰδοῦ· τί ἔστιν;

ΣΤΡΕΨΙΑΔΗΣ.

ῥμοσας νυνδὴ Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔγωγ'.

ΣΤΡΕΨΙΑΔΗΣ.

ὀρᾶς οὖν, ὡς ἀγαθὸν τὸ μανθάνειν;
οὐκ ἔστ' ἔτ', ὦ Φειδιππίδη, Ζεύς.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλὰ τίς;

ΣΤΡΕΨΙΑΔΗΣ.

Δίνος βασιλεύει τὸν Δί' ἐξεληλακώς.

ΦΕΙΔΙΠΠΙΔΗΣ.

αἰβοί, τί ληρεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

ἴσθι τοῦθ' οὕτως ἔχον.

824. *ὅπως*: see on 257, where the shade of meaning differs. Cf. 1177, 1464; *Eq.* 222; *Av.* 131; *Ran.* 7; *Vesp.* 1222. The different shades of meaning in different examples are due merely to the nature of the circumstances, just as an *inv.* may be a command, an appeal, a prayer, a warning, etc. That is, if we assume an ellipsis, it may be that of *seeing* to it, or of *taking care*, *guarding against*.

825. *ἰδοῦ*: see on 82. He has obeyed the command *πρόσελθε*, 822. — *νυνδὴ*: cf. Phot. *νῦν δὴ* (*νυνδὴ* acc. to Kock on the ground that *νῦν δὴ* means *at this moment*)· *ἀπτίως ἢ μικρὸν ἔμπροσθεν*. Tim., *νῦν δὴ*· *πρὸ ὀλίγου χρόνου*. Schol. *Pax*, 5, *οὕτως Ἀττικοί*

ἀντὶ τοῦ ἀπτίως. Cf. *Av.* 923. Hermipp. 47, *μεῖζων ἢ νυνδὴ ἔστι*, *he is greater than he was just now*. Magnes, 5, *νυνδὴ μὲν ὥμυνε μὴ γεγονέναι, νῦν δὲ φής*.

827. *οὐκ ἔστ' ἔτι*: cf. 367. Strepsiades, not supposing for a moment that the previous existence of Zeus is questioned, understands the new doctrine to be that he has been dethroned, hence *οὐκ ἔτι*, *no longer*. See on 381. Cf. 1470 f. For the position of *ἔτι*, cf. *Thesm.* 946, *οὐκ ἔστ' ἔτ' ἐλπίς*. — *ἀλλὰ τίς*: Phidippides cannot imagine the universe without a supreme ruler.

829. *τί*: cognate rather than adv. acc. — *ἴσθι*: obs. the dogmatic style of the sophists. See on 331.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

830 τίς φησι ταῦτα ;

ΣΤΡΕΨΙΑΔΗΣ.

Σωκράτης ὁ Μήλιος

καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἵχνη.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

σὺ δ' εἰς τοσοῦτον τῶν μανιῶν ἐλήλυθας,
ὥστ' ἀνδράσιν πείθει χολῶσιν ;

ΣΤΡΕΨΙΑΔΗΣ.

εὐστόμει

καὶ μηδὲν εἴπης φλαῦρον ἄνδρας δεξιούς
835 καὶ νοῦν ἔχοντας· ὦν ὑπὸ τῆς φειδωλίας
ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο
οὐδ' εἰς βαλανεῖον ἦλθε λουσόμενος· σὺ δὲ
ὥσπερ τεθνεῶτος καταλόει μου τὸν βίον.

830. ὁ Μήλιος: Diagoras of Melos (see on *Av.* 1072 and *Ran.* 320), because of his violent attacks upon the popular religion, was called ἄθεος. Here Socrates, παρ' ὑπόνοιαν, is called the *Melian*, instead of the *wise*, or something of the sort, by which the poet intimates that he is the Diagoras of Athens. So the Christian writers Clemens Alexandrinus and Arnobius call Hippon of Rhegium a "Melian."

832. μανιῶν: nouns denoting mental or physical states are freq. used in the pl. in Greek. Cf. *Pax.* 65, παράδειγμα τῶν μανιῶν. *Lys.* 342, πολέμον καὶ μανιῶν βυσαμένας Ἑλλάδα. *Thesm.* 680, μανίας φλέγων. *Ibid.* 793, μανίας μαλινεσθε. *Kr. Spr.* 45, 3, 4.

833. χολῶσιν: in Att. χολᾶν, like popular Eng. *be mad*, means both *be angry* and *be crazy*. For the former, cf. *Antiph.* 89. 4; *Epicr.* 5. 7. For the latter, cf. *Strato*, 1. 6 f., πόσους κέκληκας

μέροπας (men) ἐπὶ δεῖπνον; λέγε. | Ἐγὼ κέκληκα μέροπας (bee-martins) ἐπὶ δεῖπνον; χολῶς. See on *Av.* 14. — εὐστόμει: like εὐφημεῖν, 263.

836. ἀπεκείρατο: the κομᾶν implied here is not to be confounded with that mentioned in 14. Cf. *Av.* 1282, ἐκόμων, ἐπέινων, ἐρρύπων, ἐσωκράτων. — ἠλείψατο: the Greeks, out of regard for health and cleanliness, anointed themselves with oil before gymnastic exercises and before meals.

837. βαλανεῖον: although the bath was not considered so essential by the Greeks as by the Romans, still, in so far as it was necessary for cleanliness, its neglect is made a reproach. Cf. *Lys.* 280, βυπῶν, ἀπαράτιλτος, ἐξ ἐτῶν ἄλουτος. *Plut.* 85, (Πατροκλῆς) οὐκ ἐλούσατ' ἐξ δτουπερ ἐγένετο. Socrates is ridiculed as ἄλουτος also in *Av.* 1554. Cf. *Plat. Symp.* 174 a.

838. καταλόει: for καταλούει. Cf.

ἀλλ' ὡς τάχιστ' ἔλθων ὑπὲρ ἐμοῦ μάθανε.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

840 τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστόν τις ἄν;

ΣΤΡΕΥΙΑΔΗΣ.

ἄληθες; ὅσαπερ ἔστ' ἐν ἀνθρώποις σοφά·
γνώσει δὲ στυγόν, ὡς ἀμαθὴς εἶ καὶ παχύς.
ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθὶ χρόνον.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

οἴμοι, τί δράσω παραφρονούντος τοῦ πατρός;
845 πότερον παρανοίας αὐτὸν εἰσαγαγὼν ἔλω,
ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;

Hom. *Od.* x. 381. Hes. *Op.* 747, *μηδὲ λδεσθαι*. Hence *λουται*, *λουνται*, *λουσθαι*, etc. In *λδειν* the original *ν* of the stem *λου-* has gone into its cognate consonant *φ*, and disappeared. — *ὥσπερ τεθνεώτος*: alluding to the custom of bathing corpses (cf. Plat. *Phaed.* 115 a); but it is followed *παρὰ προσδοκίαν* by *τὸν βίον*, i.e. *οὐσίαν*, so that *καταλόμεν* suddenly assumes the force of *καταναλίσκεις εἰς λουτρά*, hence *squander*, like *eluere* and *elavare* in Plautus.

839. *ὑπὲρ ἐμοῦ*: i.e. *ἀντ' ἐμοῦ*. Compare the double use of *for*.

840. *καὶ μάθοι*: the shade of meaning is a little different from that in 785, as here the emphasis has reference to the source from which one is to learn, while in 785 it refers to the character of the learner. This emphatic *καὶ* is sometimes accompanied by *ποτέ*, as *Pax*, 1289, *τοῦ καὶ ποτ' εἰ*; *whose son are you anyway?* Xen. *Hell.* ii. 3. 47, *τοῦτον τί ποτε καὶ καλέσαι χρή*;

841. *ἄληθες*: distinguish from *ἀληθές*. The proparox. form is an interr. excl. of astonishment freq. accompanied with indignation, *can it be?* Cf. *Eq.* 89; *Av.* 174, 1048, 1606; *Ran.* 840; *Vesp.* 1412, etc. Eur. *Cycl.* 241. Also in tragedy, as Soph. *O. T.* 350, *Ant.* 758.

842. Obs. the expansion of the Delphic γῶθι *σεαυτὸν*. — *παχύς*: Suid., *καὶ παχύς καὶ ἀρχαῖος ἐπὶ τοῦ ἡλιθίου τάττεται παρὰ τοῖς παλαιοῖς*. Hipp. *Ἀέρ.* p. 568, *ἐς τὰς τέχνας παχείες, οὐ λεπτοὶ οὐδὲ ὀξέες*.

843. Strepsiades goes to bring a rooster and a hen, whereupon Phidippides soliloquizes, 844 ff.

845. *παρανοίας*: cf. Xen. *Mem.* i. 2. 49, *φάσκων κατὰ νόμον ἐξεῖναι παρανοίας ἐλόντι καὶ τὸν πατέρα δῆσαι*. The story which was current in ancient times that a suit of this sort was instituted against Sophocles by his son Iophon is prob. false. See on *Ran.* 73.

ΣΤΡΕΨΙΑΔΗΣ.

φέρ' ἴδω, σὺ τοῦτον τί ὀνομάζεις; εἰπέ μοι.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρύονα.

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς γε. ταυτηνὶ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρύν'.

ΣΤΡΕΨΙΑΔΗΣ.

ἄμφω ταῦτό; καταγέλαστος εἶ.
 850 μὴ νυν τὸ λοιπόν· ἀλλὰ τήνδε μὲν καλεῖν
 ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιὰ
 εἶσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

χαῖτερά γε πόλλ'. ἀλλ' ὅ τι μάθοιμ' ἐκάστοτε,
 855 ἐπελανθανόμην ἂν εὐθὺς ὑπὸ πλήθους ἐτών.

ΦΕΙΔΙΠΠΙΔΗΣ.

διὰ ταῦτα δὴ καὶ θοϊμάτιον ἀπώλεσας;

ΣΤΡΕΨΙΑΔΗΣ.

ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.

847. τί: the pred. obj. is neut. because it refers to the name. See *Crit. Notes* and on 452. Cf. 663, 849. Andoc. 1. 129, τί χρὴ αὐτὸν ὀνομάσαι; Xen. *Hell.* ii. 3. 47, cited on 840.

850. καλεῖν: as imv. Cf. 1080; *Eg.* 1030 (?); *Ran.* 133; *Vesp.* 386, 1216; *Frg.* 25. 2. GMT. 101; H. 957.

851. *Le Bourgeois Gentilhomme* of Molière has a scene (iii. 3) very much like this. See on 636.

853. γηγενεῖς: this title of the giants, stormers of heaven (cf. *An.* 824), hence θεόμαχοι, he applies to the philosophers, as ἄθεοι. Cf. *Ran.* 825. *Eur. Bacch.* 544, φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς. *Ibid.* 996, τὸν ἔθεον ἔνομον ἔδικον Ἐχίονος τόκον γηγενῇ.

855. Cf. 631. — ὑπό: as in 835.

856. τὸ ἱμάτιον: cf. 498.

857. ἀπολώλεκα: the pf. here is

ΦΕΙΔΙΠΠΙΔΗΣ.

τὰς δ' ἐμβάδας ποῖ τέτροφας, ὠνόητε σύ;

ΣΤΡΕΨΙΑΔΗΣ.

ὥσπερ Περικλῆς εἰς τὸ δέον ἀπώλεσα.
860 ἀλλ' ἴθι βάδιζ', ἴωμεν· εἴτα τῷ πατρὶ
πιθόμενος ἐξάμαρτε· καὶ γὰρ τοί ποτε,

not necessarily equiv. to the aor. in 856. Turned by the pass., the passage would be, "That then is how your *ἰμῆτιον* got lost, is it?" "But it isn't lost, but pondered away."—*καταπεφρόντικα*: the word is prob. coined for the occasion, though it appears later with a different meaning. Here the context and the familiar use of *κατά* make the sense clear. There may be a play upon *καταφρονεῖν*.

858. *ἐμβάδας*: see on 718.—*ποῖ τέτροφας*: cf. *Vesp.* 665, *ποῖ τρέπεται τὰ χρήματα τέλλα*; *Anaxandr.* 51, *τὸν ἔμῳ μόνυλον (flute) ποῖ τέτροφας*;—*ὠνόητε*: in genuine cases of *crasis* the accent of the second word alone is usually retained. After *ᾱ* some write *aphaeresis*, *ᾱ'νόητε*, which seems to be sustained by *ᾱ'ταῖρε*, *Vesp.* 1239, where the first syllable, it might be supposed, would be aspirated if it were genuine *crasis*. But the most freq. contraction with *ᾱ* is that of *ᾱ*, as in our example; and as this vowel is less likely than *ε* to suffer *aphaeresis*, the argument from *ᾱ'ταῖρε* is weakened. Besides, even assuming *crasis* with *ε*, the *ᾱ* would lose its individuality if aspirated in *ᾱ'ταῖρε*. Cf. *ἄκων* from *ᾱ* and *ἐκῶν*. *Kr. Dial.* 14, 2, 21 f.—*σύ*: very common after an adj. in the voc.

859. *Περικλῆς*: for the form, see on 70. At the time of the Euboean revolt (see on 213) the Spartans invaded Attica; but by a bribe of ten

talents Pericles induced their general Cleandridas to withdraw the army. Cf. *Plut. Per.* 22. *Thuc.* ii. 21. In his financial report at the end of the year Pericles accounted for this, satisfactorily to the people, by saying *εἰς τὸ δέον ἀνήλωσα*. After this the minister of foreign affairs had a right to make outlays under this head. *Strepsiades* changes *ἀνήλωσα* into *ἀπώλεσα*.—As in 856 f. there is a transition from the aor. to the pf., so here we pass from the pf. *τέτροφας* back to the aor. *ἀπώλεσα*.

860. *εἴτα*: it is not absolutely necessary to regard this as an instance of *εἴτα* preceding the partic. (*πιθόμενος* here) which it logically connects with the finite verb; for *πιθόμενος* merely sums up *ἴθι βάδιζε, ἴωμεν*, which is equiv. to "go and learn." The same is true of *ἔπειτα* in 1240, where *τοιοῦτος ὢν* merely sums up the results of what preceded. Cf. *Av.* 911; *Plut.* 1004, 1148. In *Lys.* 653 f., with the reading *λεγόμενον* of the Mss. (where *Dind.* and others have *γενόμενον*), *εἴτα* before *ἀναλώσαντες* seems to be logically subsequent to it. Some, however, emend radically. In *Kr. Spr.* 56, 10, 3, it is denied that *εἴτα*, *ἔπειτα*, etc., can precede a partic. which they connect with a finite verb; while *Kock* regards our example and *Lys.* 653 as disproving his rule. For the ordinary usage, see on 409.

861. *ἐξάμαρτε*: he thinks the art

οἶδ', ἐξέτει σοι τραυλίσαντι πιθόμενος,
ὄν πρῶτον ὀβολὸν ἔλαβον ἡλιαστικόν,
τούτου 'πριάμην σοι Διασίους ἀμαξίδα.

ΦΕΙΔΙΠΠΙΔΗΣ.

865 ἦ μὴν σὺ τούτοις τῷ χρόνῳ ποτ' ἀχθέσει.

ΣΤΡΕΨΙΑΔΗΣ.

εὖ γ', ὅτι ἐπείσθης. — δεῦρο δεῦρ', ὦ Σώκρατες,
ἔξελθ'. ἄγω γάρ σοι τὸν υἱὸν τουτονὶ
ἄκοντ' ἀναπείσας.

ΣΟΚΡΑΤΗΣ.

νηπύτιος γάρ ἐστ' ἔτι
καὶ τῶν κρεμαθρῶν οὐπω τρίβων τῶν ἐνθάδε.

ΦΕΙΔΙΠΠΙΔΗΣ.

870 αὐτὸς τρίβων εἷης ἄν, εἰ κρέμαιό γε.

of defrauding, about to be learned, will furnish the means.

862. οἶδα: parenthetical. Cf. Aesch. *Pers.* 838. *Soph. Aj.* 580, 938; *El.* 354; *O. C.* 1615; *Frg.* 236. *Eur. Med.* 94, etc. Kock conjectures interr. οἶσθ'; but if this stood in the *Mss.*, no doubt οἶσθ' would be conjectured by commentators as being still more natural. See *Crit. Notes*.

863. It would be unsafe to infer the pay of a juror from this; for, although it certainly is more natural to understand him as meaning his entire pay for a day, it is by no means necessary.

864. ἀμαξίδα: a toy-wagon. Cf. 880.

865. He yields with the warning, you will be sorry for this. — ἦ μὴν: freq. used to introduce oaths, and also strong assurances, esp. threats. See on *Ran.* 104. — τῷ χρόνῳ ποτέ: also χρόνῳ ποτέ, or τῷ χρόνῳ, or simply χρόνῳ, some day. See on 66.

866. Socrates appears in time to hear 867.

868. γάρ: explains ἄκοντα.

869. κρεμαθρῶν: one would expect μαθημάτων, but κρεμαθρῶν is used in reference to the previous appearance of Socrates on a κρεμύθρα, 218. Kock is of the opinion that Phidippides, who knew nothing of that scene, supposed some instrument of punishment was meant, since κρεμύθρα, inasmuch as it contains the idea of hanging (κρεμαννύναι), could suggest a torment; hence his resentment. The clause νηπύτιος γάρ ἐστι, however, was of itself sufficient to provoke the youth. — τρίβων: experienced in, acquainted with. Cf. *Vesp.* 1429. *Eur. El.* 1127, τρίβων γὰρ οὐκ εἰμ', ἄτοκος οὐδ' ἐν τῷ πάρος.

870. Here Kock gives τρίβων the same meaning as in 869: you yourself would be acquainted with the rope (see on 869), etc. Others give it the mean-

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἐς κόρακας; καταρᾷ σὺ τῷ διδασκάλῳ;

ΣΟΚΡΑΤΗΣ.

ἰδοὺ κρέμαι, ὥς ἡλίθιον ἐφθέγγατο

καὶ τοῖσι χείλεσιν διερρηκόσιν.

πῶς ἂν μάθοι ποθ' οὗτος ἀπόφενξιν δίκης

875 ἢ κλήσιν ἢ χαύνωσιν ἀναπειστηρίαν;

καίτοι γε ταλάντου τοῦτ' ἔμαθεν Ὑπέρβολος.

ΣΤΡΕΨΙΑΔΗΣ.

ἀμέλει, δίδασκε· θυμόσοφός ἐστιν φύσει.

ing *old garment*; taking κρέμαιο in the sense of *be hung up*, as on a peg. In cases like this, where there is a pun, perfect transparency cannot be demanded. The general effect may be produced by a little slang: "He is not yet *up to the swing* of this establishment." "You would be *up yourself* if you were only *swung*."

872. ἰδοὺ: see on 818. — κρέμαιο: see *Crit. Notes*. Various opinions are held as to the nature of the fault in the pronunciation of Phidippides here. Very little light is thrown on the matter by 873. Kock merely speaks of its being the broad pronunciation of the diphthong *ai*. Others, with less plausibility, think the *ρ* was pronounced like *λ*, after the manner of Alcibiades. Some even draw inferences as to the current pronunciation of Greek, concluding that Phidippides still retained the obsolescent (?) diphthongal sound of *ai*, while Socrates already gave it the modern Greek sound, *ä* in German. It is evident, however, that we have to do with an *individual peculiarity*, if not a *special* one confined to that occasion and that word. In fact, the latter seems most plausible; for Phidippides, in

making the play upon the words, prob. separated the vowels of *ai*, so that κρέμα- might sound like the first two syllables of κρεμαθῶν, i.e. he said κρέμα- *ιό γε*. — Whatever be its nature, Socrates at once seizes upon the fault, treating with lofty contempt the insolent meaning of what was said.

873. διερρηκόσιν: δια- has the notion of *asunder*. Cf. Quint. xi. 3. 81, *labra et porriguntur male et scinduntur et diducuntur et dentes nudant, et in latus ac paene ad aures trahuntur*.

875. κλήσιν: here the *summons* by an accuser. — χαύνωσιν: acc. to the Schol., the act of *making void* the antagonist's argument; more prob. *bombast*. Cf. Eur. Andr. 930 f., κακῶν γυναικῶν εἰσοδοὶ μ' ἀπώλεσαν, | αἷ μοι λέγουσαι τοῖσδ' ἐχαύνωσαν λόγους, whereupon the λόγοι are given. Av. 819; Ach. 635 (χαυνοπολίτας).

876. The idea is: "I have doubts about this lad's ever learning to be an orator; and yet by *paying a talent* even Hyperbolus learned it," — so that the case was not utterly hopeless. See on 551. — τοῦτο: it is a single art; still we should expect ταῦτα.

εὐθύς γέ τοι παιδάριον ὃν τυννουτονὶ
 ἔπλαττεν ἔνδον οἰκίας ναῦς τ' ἔγλυφεν
 880 ἁμαξίδας τε σκυτίνας εἰργάζετο,
 καὶ τῶν σιδίων βατράχους ἐποίει πῶς δοκεῖς.
 ὅπως δ' ἐκείνῳ τῷ λόγῳ μαθήσεται,
 τὸν κρείττον', ὅστις ἐστί, καὶ τὸν ἥττονα,
 [ὅς τ' ἄδικα λέγων ἀνατρέπει τὸν κρείττονα.]
 885 εἰ δὲ μή, τὸν γοῦν ἄδικον πάσῃ τέχνῃ.

ΣΟΚΡΑΤΗΣ.

αὐτὸς μαθήσεται παρ' αὐτοῖν τοῦ λόγου,
 ἐγὼ δ' ἀπέσομαι.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτό νυν μέμνησ', ὅπως
 πρὸς πάντα τὰ δίκαι' ἀντιλέγειν δυνήσεται.

ΧΟΡΟΣ.

ΔΙΚΑΙΟΣ.

χῶρε δευρί, δεῖξον σαυτὸν

878. *ὃν*: agreeing with the pred. So more freq. than otherwise with *ὃν*, καλούμενος, and synonymous words. Kr. Spr. 63, 6, A. This is esp. the case when *ὃν* is more closely associated in position with the pred. than with the subj. Cf. Av. 607. Plat. Prot. 354 c, τὴν ἡδονὴν διώκετε ὡς ἀγαθὸν ὃν. But Plut. 88, ἐγὼ γὰρ ὃν μειράκιον. — τυννουτονί: he indicates the size by some gesture.

881. πῶς δοκεῖς: strictly a parenthetical question, found chiefly in comedy and Eur. Cf. Ach. 12, 24; Ran. 54; Eccl. 399; Plut. 742. Eur. Hipp. 446.

882. ὅπως: as in 824. — On the whole passage, see Introd. § 40 f.

883. This is identical with 113.

884. This seems to be formed from 901. Moreover, it has been remarked by Weyland, that 882 does not agree perfectly with 116 ff., 1107 ff., nor with 930 ff., 938 ff., 990, 1000. But when we consider 885, inconsistency can hardly be charged.

885. πάσῃ τέχνῃ: this is a mere adv. phrase qualifying the predication, by all means, in any case; also indisputably. Cf. 1323; Eq. 592; Ran. 1235; Eccl. 306. Sometimes μηχανῇ is used in about the same sense, as Lys. 300. So μήτε τέχνῃ μήτε μηχανῇ, Lys. 13. 95. Thuc. v. 18. 4. Cf. Dem. Neaer. 16, τέχνῃ ἢ μηχανῇ πτνιοῦν (in a law).

888. Strepsiadēs and Socrates withdraw; Phidippides is, excepting of

890 τοῖσι θεαταῖς, καίπερ θρασὺς ὢν.

ΔΙΚΟΞ.

ἴθ' ὅποι χρήζεις. πολὺ γὰρ μᾶλλον σ'
ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.

ΔΙΚΑΙΟΣ.

ἀπολείς σύ; τίς ὢν;

ΔΙΚΟΞ.

λόγος.

ΔΙΚΑΙΟΣ.

ἦττων γ' ὢν.

ΔΙΚΟΞ.

895 ἀλλά σε νικῶ, τὸν ἐμοῦ κρείττω
φάσκοντ' εἶναι.

ΔΙΚΑΙΟΣ.

τί σοφὸν ποιῶν;

course the Clouds, the sole witness of the contest of the two λόγοι. See Introd. § 35 f. The λόγοι are respectively champions not merely of right and wrong, but also of the old and of the recent times. Very similar is the well-known contest between Εὐδαιμονία (Κακία) and Ἀρετή in the Ὀραι of Prodicus in Xen. Mem. ii. i. 21 ff. See on 361.

889-1112: the fourth episode (ἐπεισόδιον τέταρτον), containing (889-1104) the contest of the λόγοι, each λόγος contending for the privilege of instructing Phidippides.

891. In the Τήλεφος of Eur. (Dind. Frg. 721) some one says to Menelaus ἴθ' ὅποι χρήζεις· οὐκ ἀπολοῦμαι | τῆς σῆς Ἑλένης εἵνεκα.

893. Being challenged to appear before the spectators, the ἄδικος replies that he will be the more sure of victory before the multitude. Cf.

Eur. Hipp. 988 f., οἱ γὰρ ἐν σοφοῖσι φαῦλοι παρ' ὀχλῶ μουσικώτεροι λέγειν. This verse exhibits the only instance of hiatus at the end of a verse in this anapaestic system, and here it occurs between two speakers.

893. This verse introduces the ἦττων or ἄδικος λόγος (and by implication also the δίκαιος) individually to the spectators. — It is worthy of remark that as Anaxagoras was called Νοῦς, and Democritus Νοφία, so Protagoras was called Λόγος by his cotemporaries. Cf. Ael. V. H. iv. 20, οἱ Ἀβδηρίται ἐκάλουν τὸν Δημόκριτον Φιλοσοφίας, τὸν δὲ Πρωταγόραν Λόγον. Suid., Πρωταγόρας μισθὸν ἔπραξε τοὺς μαθητὰς μνᾶς ἑκατόν· διὸ καὶ ἐπεκλήθη Λόγος ἑμμισθος. Schol. Plat. Rep. x. 600 c, διὸ καὶ ἐπεκλήθη Λόγος. — Some have imagined that the δίκαιος λόγος was presented in the form of Aeschylus, and the ἄδικος in the form of Euripides.

ΛΔΙΚΟΞ.

γνώμας καινὰς ἐξευρίσκων.

ΔΙΚΑΙΟΞ.

ταῦτα γὰρ ἀνθεὶ διὰ τουτουσί
τοὺς ἀνοήτους.

ΛΔΙΚΟΞ.

οὐκ, ἀλλὰ σοφούς.

ΔΙΚΑΙΟΞ.

ἀπολῶ σε κακῶς.

ΛΔΙΚΟΞ.

εἰπέ, τί ποιῶν ;

ΔΙΚΑΙΟΞ.

900

τὰ δίκαια λέγων.

ΛΔΙΚΟΞ.

ἀλλ' ἀνατρέψω γὰρ αὐτ' ἀντιλέγων·
οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.

ΔΙΚΑΙΟΞ.

οὐκ εἶναι φῆς ;

ΛΔΙΚΟΞ.

φέρε γάρ, ποῦ 'στιν ;

ΔΙΚΑΙΟΞ.

παρὰ τοῖσι θεοῖς.

897. ταῦτα: i.e. τὸ γνώμας καινὰς ἐξευρίσκειν. — τουτουσί: a comparison with 1096–1101, *Ran.* 954, and numerous other passages, makes it seem prob. that the spectators are meant, though deictic *ί* does not compel this inference. See on 1427.

898. οὐκ: see on 258. Cf. 913.

901. γὰρ αὐτ': a rare synzesis of *ω* with *αὐ*. See *Crit. Notes*.

903. ποῦ 'στιν: this sophistical question leads δίκαιος to speak of the personified abstraction. Cf. *Soph. O. C.* 1381 f., ἡ παλαιφάτος | Δίκη ξύν-εδρος Ζηνὸς ἀρχαίοις νόμοις. She was daughter of Ζεύς and Θέμις.

ΛΔΙΚΟΣ.

905 πῶς δῆτα δίκης οὔσης ὁ Ζεὺς
οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ
δήσας;

ΔΙΚΑΙΟΣ.

αἰβοῖ· τουτὶ καὶ δὴ
χωρεῖ τὸ κακόν· δότε μοι λεκάνην.

ΛΔΙΚΟΣ.

τυφογέρων εἰ κανάρμοστος.

ΔΙΚΑΙΟΣ.

καταπύγων εἰ καναίσχυντος.

ΛΔΙΚΟΣ.

910 ῥόδα μ' εὔρηκας.

ΔΙΚΑΙΟΣ.

καὶ βωμολόχος.

ΛΔΙΚΟΣ.

κρίνεσι στεφανοῖς.

ΔΙΚΑΙΟΣ.

καὶ πατραλοίας.

904. Cf. Plat. *Euthyphro*, 5 fin., οἱ ἄνθρωποι νομίζουσι τὸν Δία τῶν θεῶν ἕριστον καὶ δικαιοτάτον, καὶ τοῦτον ὁμολογοῦσι τὸν αὐτοῦ πατέρα δῆσαι, κακῆτόν γε (sc. Κρόνον) αὐτὸν αὐτοῦ πατέρα ἐκταμεῖν. Also *Rep.* ii. 378 b. *Aesch. Eum.* 641, αὐτὸς δ' ἔθηκε πατέρα πρεσβύτην Κρόνον.—οὔσης: represents a logical prot., though (acc. to *ἄδικος*) contrary to fact. See on 399.

905. αὐτοῦ: for position, see on 515.

906. καὶ δῆ: strictly even now, but it has to be rendered in various ways acc. to the context. Cf. *Ran.* 1018; *Vesp.* 1483; *Av.* 175, 269, etc. See on 778. *Kr. Spr.* 69, 17, 1.

907. λεκάνην: Schol., ἰν' ἐμέσω. *Plut. Mor.* 801 b, Πλάτων δ' κωμικὸς

(182) τὸν δῆμον αὐτὸν ποιεῖ αἰτοῦντα λεκάνην καὶ πτερὸν, ὅπως ἐμέση. *Cratin.* 255, μῶν βδελυγμία σ' ἔχει; | πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω, on which *Poll.* x. 76 says, καὶ γὰρ ἵνα (i.e. εἰς τὸ) ἐξεμοῦσι, καὶ τοῦτο λεκάνην ὠνόμαζον, as if they had vessels expressly for this purpose.

908. τυφογέρων: compare the meanings of τυφός, τυφθεῖν, etc. In *Hipp.* (e.g. *Epidem.* iv. p. 517) τυφώδης is used of one whose wits are blunted by sickness.—ἀνάρμοστος: compare Lat. *ineptus*.

910. ῥόδα: your epithets are as sweet as roses. This acc. is cognate, as in *Eccl.* 435, τὰς γυναῖκας πόλλ' ἀγαθὰ λέγων. Cf. 1330.

ΛΔΙΚΟΞ.

χρυσῷ πάττων μ' οὐ γιγνώσκεις.

ΔΙΚΑΙΟΞ.

οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδω.

ΛΔΙΚΟΞ.

νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.

ΔΙΚΑΙΟΞ.

915 θρασὺς εἶ πολλοῦ.

ΛΔΙΚΟΞ.

σὺ δέ γ' ἀρχαῖος.

ΔΙΚΑΙΟΞ.

διὰ σέ δέ φοιτᾶν
οὐδεὶς ἐθέλει τῶν μειρακίων.

912. χρυσῷ πάττων: cf. Eccl. 826; Plut. 268, ὃ χρυσὸν ἀγγείλας ἐπῶν. Dion. H. Rhet. 9. 4, αὐταὶ αἱ λοιδορίαι αἱ πρὸς Ἀγαμέμνονα χρυσὸς ἦν τῷ Ἀγαμέμνονι.

913. μολύβδω: "talìa dicens olim non auro, sed plumbo conspergere te visus essem." Dindorf. The antithesis of gold and lead is familiar everywhere. Cf. Simon. 64 (of a false friend), παρὰ χρυσὸν ἐφθόν| ἀκήρατον οὐδὲ μόλυβδον ἔχων. Cratin. 452, φαίνεσθαι χρυσῇ, κατ' ἀγροῦς δ' αἰθίς αὖ μολυβδίην. Some think that reference is made to flogging slaves with straps loaded at the end with leaden balls; but such a mode of punishment is not known to have been employed.

915. πολλοῦ: very, quite, altogether. This adv. gen. has not been satisfactorily explained. Some regard it as

being identical with that in ὀλίγου, μικροῦ, nearly, denying that δεῖν is to be supplied with these. (Kr. Spr. 47, 16, 6.) Whatever be the origin of ὀλίγου, almost, πολλοῦ by contrast with it means altogether; and if ὀλίγου originally depended on δεῖν, this verb must have vanished from consciousness before πολλοῦ could be used in the sense which it seems to have. Cf. Eq. 822; Ran. 1046. Eupol. 70, πολλοῦ μὲν δίκαια (πάσχεις). Carcinus in Stob. Flor. 33. 1, πολλοῦ γὰρ ἀνθρώποισι φάρμακον κακῶν | σιγῇ. Compare the antithesis of ἐν πολλῷ to ἐν ὀλίγῳ in Act. Apost. 26. 28 f.

916. διὰ σέ δέ: this proceleusmaticus has no unquestionable parallel in regular anapaestic verse. G. Hermann conjectured διὰ σ' οὐ. — φοιτᾶν: go to school. Cf. 938; Eq. 988, 1235.

917. οὐδεὶς: masc. κατὰ φύσιν.

γνωσθήσει τοί ποτ' Ἀθηναίους,
οἷα διδάσκεις τοὺς ἀνοήτους.

ΛΔΙΚΟΣ.

920 αὐχμῆς αἰσχροῶς.

ΔΙΚΑΙΟΣ.

σὺ δέ γ' εὖ πράττεις·
καίτοι πρότερόν γ' ἐπώχευες
Τήλεφος εἶναι Μυσὸς φάσκων,
ἐκ πηριδίου
γνώμας τρώγων Πανδελετείους.

ΛΔΙΚΟΣ.

925 ὦμοι σοφίας —

ΔΙΚΑΙΟΣ.

ὦμοι μανίας —

918. *γνωσθήσει*: pass. of *γνώσκονται* σε Ἀθηναίους, where *σε* is proleptic. — Ἀθηναίους: this use of the dat. is most common with the pf. tenses, but occurs even in prose with other tenses, as Plat. *Crit.* 49 b, ὥσπερ τότε ἐλέγετο ἡμῖν. As this is not a dat. of pure agency, the nature of the individual verb is not without influence.

921. *πρότερον*: equiv. to *πρὸ τοῦ*, when training in virtuous habits was in vogue. Cf. 913.

922. *Τήλεφος*: see on *Eg.* 813; *Ran.* 841, 855. Telephus, king of Mysia, was severely wounded by Achilles during an incursion which the Greeks made into his country on an expedition against Troy. The Delphic oracle directed him to seek a cure from the one who had wounded him. Accordingly, he came, disguised as a beggar, to Mycenae, and through the mediation of Agamemnon had himself healed by Achilles. In the play of Eur. which bears his name, he

not only appeared in the guise of a beggar, but showed himself to be an accomplished sophist; hence his identification with the *ἄδικος λόγος*.

923. *πηριδίου*: dim. of *πήρα*, which is familiar from the *Odyssey* as a mark of a beggar. Cf. Hom. *Od.* xiii. *fin.*

924. *γνώμας*: *παρ' ὑπόνοιαν* for *ἄρτους* or *ὀστᾶ*. Cf. 815; *Vesp.* 462, 1367; *Pax*, 1116, *τὴν Σίβυλλαν ἔσθιε*. *Frg.* 206, *καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἂν ῥήματα*; — *Πανδελετείους*: Pandeleus was a sophist (mentioned also in Cratin. 244) of whom little is known.

925 f. The *Rav.* and *Ven.* Mss. are followed in the text. The inferior Mss. have, *ΛΔ. ὦμοι σοφίας ἧς ἐμνήσθης. ΔΙΚ. ὦμοι μανίας τῆς σῆς πόλεως θ'.* On the ground that as *ὦμοι* in one place is the echo of *ὦμοι* in the other the word must be of the same nature, i.e. must denote disgust, in both places, and that the *ἄδικος λόγος* cannot be understood as censuring

ΑΔΙΚΟΣ.

ἥς ἐμνήσθης.

ΔΙΚΑΙΟΣ.

τῆς σῆς πόλεως θ',

ἥτις σε τρέφει

λυμαινόμενον τοῖς μειρακίοις.

ΑΔΙΚΟΣ.

οὐχὶ διδάξεις τοῦτον Κρόνος ὦν.

ΔΙΚΑΙΟΣ.

930

εἶπερ γ' αὐτὸν σωθῆναι χρῆ
καὶ μὴ λαλιὰν μόνον ἀσκήσαι.

ΑΔΙΚΟΣ.

δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.

ΔΙΚΑΙΟΣ.

κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλης.

ΧΟΡΟΣ.

παύσασθε μάχης καὶ λειδορίας.

935

ἀλλ' ἐπίδειξαι σύ τε τοὺς προτέρους

Eur., whose σοφία is certainly meant in ὥμοι σοφίας, Kock proposes to read, ΑΔ. ὥμοι σοφίας — ΔΙΚ. ὥμοι μανίας — ΑΔ. τῆς σῆς. ΔΙΚ. πόλεως, ἥτις σε τρέφει κτέ. The change is justified by assuming that τῆς σῆς had received the false marginal explanation, ἥς ἐμνήσθης.

928. λυμαινόμενον: Protagoras in Plat. Prot. 318 e, says, οἱ ἄλλοι σοφισταὶ λωβῶνται τοὺς νέους, with which compare Men. 91 c, Πρωταγόρας δὲ δλην τὴν Ἑλλάδα ἐλάνθανε διαφθεῖρων τοὺς συγγιγνομένους καὶ μοχθηροτέρους ἀποπέμπων ἢ παρελάνθανε πλέον ἢ τεσσαράκοντα ἔτη.

929. τοῦτον: Phidippides. — Κρόνος: see on 398.

930. γέ: implying, yes I shall. — σωθῆναι χρῆ: (if) he is to be saved. This use of χρῆναι, where the notion of obligation or necessity is not conspicuous, but merely results from a purpose, custom, or something of the sort, is not rare.

932. ἔα: synizesis, esp. freq. in the case of ἔα and ἐᾶ. Cf. Hom. Il. v. 256; Od. xxiii. 77. Soph. Ant. 95; O. T. 1451; O. C. 1192. Ar. Eccl. 784; Thesm. 176. — The ἄδικος λόγος attempts to lead the youth away, but is prevented by the δίκαιος, 933; whereupon a personal conflict is stopped through the intervention of the Chorus.

935. ἐπίδειξαι: see on 748.

ἄττ' ἐδίδασκες, σύ τε τὴν καυὴν
παίδευσιν, ὅπως ἂν ἀκούσας σφῶν
ἀντιλεγόντων κρίνας φοιτᾷ.

ΔΙΚΑΙΟΣ.

δρᾶν ταῦτ' ἐθέλω.

ΛΔΙΚΟΣ.

κᾶγωγ' ἐθέλω.

ΧΟΡΟΣ.

940 φέρε δὴ, πότερος λέξει πρότερος;

ΛΔΙΚΟΣ.

τούτῳ δώσω.

κᾶτ' ἐκ τούτων, ὧν ἂν λέξῃ,
ῥηματίοισιν καινοῖς αὐτὸν
καὶ διανοίαις κατατοξεύσω.

945 τὸ τελευταῖον δ', ἣν ἀναγρύξῃ,
τὸ πρόσωπον ἅπαν καὶ τῷφθαλμῷ
κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν

938. κρίνας φοιτᾷ: for a similar situation, cf. Luc. Somn. 6, where Ἑρμογλυφική (*Sculpture*) and Παιδεία contend over Lucian himself.

940. πότερος . . . πρότερος: cf. Eccl. 1082, ποτέρας προτέρας ἀπαλλαγῶ; Plat. Legg. iv. 712 c, πότερος ἀποκρίνασθαι πρότερος ἂν ἐθέλοι; and freq. This παρήχησις occurs already in Hom. II. iii. 299, ὀππότεροι πρότεροι.

942. ἐκ τούτων: for use of dem., see on 588. The ἀδικος proposes to turn the other's words against him, hence he speaks of them as a quiver, from which he will take arrows. Cf. Plat. Theaet. 180 a, ἂν τινά τι ἔρῃ, ὥσπερ ἐκ φαρέτρας ῥηματίσκι αἰνιγμῶδη

ἀνασπῶντες ἀποτοξεύουσι, καὶ τοῦτου ζητῆς λόγον λαβεῖν, ἐτέρῳ πεπλήξει καὶ νῶς μετωνομασμένῳ.

943. ῥηματίοισιν: cf. Pax, 534, οὐ γὰρ ἡδεται αὕτη (sc. Εἰρήνη as goddess) ποιητῇ ῥηματίων δικανικῶν (i.e. Euripides). See also on the preceding verse.

947. κεντούμενος: cf. Vesp. 432, τῷφθαλμῷ 'ν κύκλῳ κεντεῖτε καὶ τοὺς δακτύλους. — ὑπὸ . . . ὑπὸ: as ὥσπερ ὑπ' ἀνθρηνῶν is placed before that which it illustrates, the repetition of the prep. is necessary; when the comparison is placed after, the prep. is usually omitted in the ὥσπερ clause. Here it is possible, of course, to const. ὅπδ τῶν γνωμῶν with ἀπολείται.

ὑπὸ τῶν γνωμῶν ἀπολείται.

ΧΟΡΟΣ.

(Στροφή.)

949-50 νῦν δείξετον τὸ πισύνω τοῖς περιδεξίοισι
 λόγοισι καὶ φροντίσι καὶ γνωμοτύποις μερίμναις,
 ὁπότερος αὐτοῖν λέγων ἀμείνων φανήσεται.
 955 νῦν γὰρ ἅπας ἐνθάδε κίνδυνος ἀνείται σοφίας,
 ἧς πέρι τοῖς ἐμοῖς φίλοις ἐστὶν ἀγὼν μέγιστος.
 ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς
 στεφανώσας,

948. By this paroemiac dimeter the anapaestic system — a hypermetron of unparalleled length — is at last terminated. *Rhyth. and Met.* p. 38. This passage, 889-948, bears a considerable resemblance to Eur. *Med.* 1389-1414.

949-1023. A syntagma. See *Mეტres*.

954. λέγων: in argument.

955 f. κίνδυνος ἀνείται: this expression seems not to occur elsewhere. Kock suggests that ἀνείναι may be throw open, as in Hom. *Il.* xxi. 537, ἀνεσάν τε πόλιν, and Eur. *Bacch.* 448, κληῖδες τ' ἀνήκαν θύετρα, hence campus patet, in quo periculum (trial) faciant sapientiae. He also suggests that it may be equiv. to ἀναρρίπτειν (throw, as dice) in ἀναρρίπτειν κίνδυνον, run the risk. The general meaning seems to be, nunc enim summo hic in discrimine versatur sapientia.

957. ἐμοῖς φίλοις: the Chorus speaks of both λόγοι as friends; for φίλοις evidently refers to them, not merely to the ἄδικος and the Socratics. In the next verse the δίκαιος is favorably characterized by the Coryphaeus.

959. ἀλλά: metricians remark that when a dialogue is held in anapaestic

tetrameters, it is always introduced by two verses in that metre recited by the Coryphaeus, and these (*Vesp.* 648 excepted) always have a typical form, beginning with ἀλλά. It should be observed, however, that ἀλλά is regularly used in such cases merely because, as a rule, other matters in hand are dropped, in which case ἀλλά is naturally employed in making the transition. In *Vesp.* 648 (where ἀλλά is not used) the transition is not abrupt, since it is the second time that the Chorus in the same scene gives way to the anapaestic dialogue. In fact, the choric passage may be regarded as a sort of interruption. Where the Coryphaeus first introduced the dialogue, ἀλλά is used, 546. Moreover, it does not matter whether the metre is anapaestic or not. In *Pax*, 601 f., two iambic tetrameters, beginning with ἀλλά, introduce a dialogue in iambic tetrameters. Also in *Thesm.* 531 f. In *Nub.* 1397 ff. the same thing occurs without ἀλλά for the reason above explained in the case of *Vesp.* 648, the iambic tetrameters having already been introduced by ἀλλά in the same scene, 1351. Of course ἀλλά may be so used a second time in the same scene, as *Av.* 461 and 549. — At

960 ῥῆξον φωνὴν ᾗτῳ χαίρεις, καὶ τὴν αὐτοῦ φύσιν εἰπέ.

ΔΙΚΑΙΟΣ.

λέξω τοῖνυν τὴν ἀρχαίαν παιδείαν, ὡς δέκεται,
ὅτ' ἐγὼ τὰ δίκαια λέγων ἦνθουν καὶ σωφροσύνη
νενόμιστο.

πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδέν' ἀκού-
σαι·

εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ

476 f. the Coryphaeus recites two anapaestic tetrameters (beginning with ἀλλὰ) summoning Socrates to begin his instruction, whereupon the latter begins with iambic trimeters, — a strong indication that here the original play has been changed in revision. See *Introd.* § 44. — **στεφανώσας**: cf. *Hom. Od.* viii. 170, θεὸς μορφήν ἔπει στέφει. *Pind. Ol.* i. 100, ἐμὲ δὲ στεφανῶσαι κείνον Αἰολήϊδι μολπῇ χρή.

960. **ῥῆξον**: see on 357. — **αὐτοῦ**: for *σαντοῦ*. Cf. *Av.* 1020. *Dem. De Cor.* 262, μισθώσας αὐτὸν τοῖς ὑποκριταῖς ἐτριταγωνίσαις (you acted the part of tritagonist). *Xen. Mem.* i. 4. 9, οὐδὲ γὰρ τὴν ἑαυτοῦ σύ γε ψυχὴν ὄρεται. In some of these examples the readings vary. *H.* 686 a; *G.* 146, n. 2.

961. A similar anapaestic passage is *Tecl.* 1, λέξω τοῖνυν βίον ἐξ ἀρχῆς, ὃν ἐγὼ θνητοῖσι παρῶσιν κτέ.

962. **ινενόμιστο**: in aestimatione erat. Cf. 248. *Plat. Gorg.* 466 b, (οἱ ῥήτορες ἐν ταῖς πόλεσιν) οὐδὲ νομίζεσθαι ἔμοιγε δοκοῦσιν. *Luc. Hermot.* 24, ταῦτα μὲν οὐδὲ νομίζεσθαι παρ' αὐτοῖς. — **νενόμιστο** with aphaeresis, rather than *νενόμιστο* with omission of aug., is written, because the early Att. poets omitted the aug. only in lyric passages or in ῥήσεις ἀγγελικαί.

963. Of the well-bred Athenian

youth, *Luc. Amor.* 44 says, ἀπὸ τῆς πατροφῆς ἐστίας ἐξέρχεται κάτω κεκυφὸς καὶ μηδὲνα τῶν ἀπαντῶντων προσβλέπων. We have an instance in the case of Autolycus, *Xen. Symp.* 3. 12 f. — **γρύξαντος**: uttering a syllable (in company). Cf. 945. The aor. partic. thus connected with a verb of physical perception is poetic. Cf. 292.

964. **εὐτάκτως**: cf. *Alex.* 262, ἐν γὰρ νομίζω τοῦτο τῶν ἀνελευθέρων | εἶναι, τὸ βαδίζειν ἀρρύθμως ἐν ταῖς ὁδοῖς. — **εἰς κιθαριστοῦ**: for the ellipsis, see *H.* 730 a. — The education of the young at Athens included 1) reading and writing, taught by the γραμματιστής; 2) music and poetry, taught by the κιθαριστής; 3) physical exercise, directed by the παιδοτρίβης. Cf. *Plat. Prot.* 312 b, 325 d ff. The reason that the grammatical instruction is here omitted may be either because it was often imparted along with the instruction in music and poetry, or else because it could exercise no moral influence apart from that which came incidentally from the subject-matter; or the reason may be simply that no innovations had taken place in primary instruction. The course with the κιθαριστής is touched upon, 964-972 (cf. *Eq.* 902); with the παιδοτρίβης, 973-978.

965 τοὺς κωμήτας γυμνοὺς ἀθρόους, κεῖ κριμνῶδη κατα-
νίφοι.

εἰτ' αὖ προμαθεῖν ᾄσμ' ἐδίδασκεν τῷ μῆρῳ μὴ ξυνέ-
χοντας,

ἥ Παλλάδα περσέπολιν δεινὰν ἥ Τηλέπορόν τι βόαμα
ἐντειναμένους τὴν ἁρμονίαν, ἣν οἱ πατέρες παρεδωκαν.

965. κωμήτας: from κῶμη, city-district, like vicinus from vicus, and corresponding to δημότης from δήμος, country-district; or, as Phot. has it, τοὺς ἐν τῇ πόλει δῆμους κώμας φασὶ προσαγορεύεσθαι καὶ κωμήτας τοὺς δημότας ἐν πόλει. Cf. ISOCT. 7. 46, διελόμενοι τὴν μὲν πόλιν κατὰ κώμας, τὴν δὲ χώραν κατὰ δῆμους, ἐθεώρουν τὸν βίον τὸν ἐκάστου. There were no public schools, but it was natural that the children of the same κῶμη should, for the most part, attend the same school. — γυμνοὺς: see on 498. — κριμνῶδη: a species of cognate acc. The instrumental dat. might have been used, as in Nicoph. 13, νιφέτω ἀλφίτοις.

966. εἰτ' αὖ: see on 975. — προμαθεῖν: see on 476. — ἐδίδασκεν: sc. δ. κιθαριστής. — μὴ ξυνέχοντας: Schol., μὴ ἐκθλίβοντας τὰ αἰδοῖα ἐκ τοῦ συνέχειν τοὺς μῆρούς. Cf. Plat. Prot. 325d, εἰς διδασκάλων τέκνοντες (the parents) πολλὰ μᾶλλον ἐντέλλονται ἐπιμελεῖσθαι εὐκοσμίας τῶν παίδων ἢ γραμμάτων τε καὶ κιθαρίσεως. — With ξυνέχοντας, μὴ and not οὐ is used because the partic. contains an implied command and is connected with the subj. of the inf. προμαθεῖν, i.e. μὴ ξυνέχειν is part of the instruction, grammatically considered.

967. Παλλάδα περσέπολιν, δεινὰν θεὸν ἐγρεκύδοιμον | ποτικλῆζω πολεμάδοκον, ἄγνῶν | παῖθα Διὸς μεγάλου θαμνοσικπον (Bergk, Poet. Lyr. III. pp. 554 f.)

is the restored form of the beginning of a favorite song composed by the dithyrambic poet Lamprocles of Athens, who flourished about 500 B.C. — Τηλέπορόν τι βόαμα λύρας was the beginning of a song of the dithyrambic poet Κυδείδης (written also Κηδείδης, Κηδείδης) of Hermione. Bergk identifies him with the Κηλείδης who is mentioned in 985.

968. ἐντειναμένους: prob. pitching high, and hence singing with vigor. This use of the word seems to be taken from the stretching or tension of the strings of a musical instrument. The mid. with ἁρμονίαν is not found elsewhere, but ἐντεινεσθαι τόξον occurs in the lit. sense, and in the metaphorical sense examples are not wanting, as Aeschin. 2. 157, ἐντεινόμενος ταύτην τὴν ὀξείαν καὶ ἀνόσιον φωνήν, where the reference is not to musical pitch, but to the vigor of emphasis, etc. In the act., Alex. 317, τὸ παναρμόνιον τὸ καινὸν ἐντεινον. — τὴν ἁρμονίαν: here prob. the music (whatever be the particular tune) in antithesis to the words, the rel. clause being exegetical of the idea expressed by ἐντειναμένους; but ἁρμονία seems sometimes to denote a particular tune, or a definite musical composition accompanying a certain set of words. Cf. Plat. Prot. 326a, (οἱ κιθαρίσται) ποιήματα διδάσκουσι μελοποιῶν (lyric poets) εἰς τὰ κιθαρίσματα ἐντεινόντες (attuning) καὶ τοὺς ῥυθ-

εἰ δέ τις αὐτῶν βωμόλοχέουσαι· ἢ κάμψειν τινα
καμπήν,
971 οἷας οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμ-
πτους,
ἐπετρίβετο τυπτόμενος πολλάς, ὥς τὰς Μούσας ἀφανί-
ζων.
ἐν παιδοτρίβου δὲ καθίζοντας τὸν μηρὸν ἔδει προβα-
λέσθαι

μούς τε καὶ τὰς ἁρμονίας ἀναγκά-
ζουσιν οἰκειοῦσθαι. The only "har-
mony" in the modern sense known to
Greek music was that of an air and
an instrumental accompaniment of
one or more parts. The vocal music
was all in unison except where the
age or sex of the singers naturally
led to a difference of an octave.

969. βωμόλοχέουσιν: acc. to Schol.
Plat. Rep. x. 606 c, βωμολοχία ἐστὶ
προσεδρεία τις περὶ τοὺς βωμοὺς ὑπὲρ
τοῦ τι παρὰ τῶν θύοντων λαβεῖν. μετα-
φορικῶς δὲ καὶ ἡ παραπλησίως (analo-
gously to) ταύτῃ ὠφέλειας ἕνεκά τινος
κολακεία. Cf. Pherecr. 140, ἵνα μὴ
πρὸς τοῖσι βωμοῖς πανταχοῦ | ἀεὶ λοχῶν-
τες (waiting, lingering) βωμολοχοὶ καλῶ-
μεθα. Arist. Eth. N. ii. 7. 13, περὶ δὲ
τοῦ ἡδὺ τὸ ἐν παιδιᾷ (jesting) ὁ μὲν μέσος
εὐτράπελος (facetious) καὶ ἡ διδθεσις
εὐτραπεία. ἡ δὲ ὑπερβολὴ βωμο-
λοχία καὶ ὁ ἔχων αὐτὴν βωμολόχος·
ὁ δ' ἑλλείπων ἄγροικός τις. — καμπήν:
see on 333. Cf. Pherecr. 143. 9, Κινη-
σίας δέ μ' ἑξαμμονίους καμπὰς ποιῶν ἐν
ταῖς στροφαῖς ἀπολάλεκε. Cicero, Legg.
ii. 15. 38 f., agrees with Plato that
every change of music affected the
institutions of government, and adds,
negat (Plato) mutari posse
musicas leges sine inmutati-
one legum publicarum. Hence
Plato and Aristotle commend the
vigorous Doric mode. See on Eg. 989.

971. Φρύνιν: this poet, called Φρύν-
νις in Aeol., was the son of Camon of
Mytilene. Cf. Poll. iv. 68. Plut.
Mor. 1133 b c, τὸ δ' ὅλον ἡ μὲν κατὰ
Τέρπανδρον κιθαροβία καὶ μέχρι Φρύνι-
δος ἀπλῇ τις οὔσα διετέλει· οὐ γὰρ
ἐξῆν τὸ παλαιὸν μεταφέρειν τὰς ἁρμονίας
καὶ τοὺς ρυθμούς· ἐν γὰρ τοῖς νόμοις
(modes) ἑκάστῃ διετήρουν τὴν οἰκείαν
τάσιν (key)· διὸ καὶ ταύτην τὴν ἐπωνυ-
μίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν
(were named), ἐπειδὴ οὐκ ἐξῆν παρα-
βῆναι καθ' ἑκάστον [τῶν?] νεομισμένων
εἰδος τῆς τάσεως. Music herself says
in Pherecr. 143. 14 ff., Φρύνις δ' ἴδιον
στρόβιλον ἐμβαλὼν τινα | κάμπτων με καὶ
στρέφων δλην διέφθορεν | ἐν πέντε χορ-
δαῖς δώδεχ' ἁρμονίας ἔχων. Timotheus,
still worse acc. to Pherecrates, sings
a triumph over him in *twisting* (Bergk,
Poet. Lyr. 11), μακάριος ἦσθα, Τιμόθεε,
κάρυξ ὅτ' εἶπεν· | νικᾷ Τιμόθεος ὁ Μιλή-
σιος | τὸν Κάμωνος τὸν ἰωνοκάμπταν.

972. πολλὰς: sc. πληγὰς, cognate
acc. with the pass. Cf. Ran. 636;
Pax, 644, οἱ δὲ τὰς πληγὰς ὀρώντες, ἅς
ἐτύπτοντο. For the ellipsis, cf. Soph.
El. 1415, ΚΑ. οἶμοι πέπληγμαι. ΗΛ.
παῖσον, εἰ σθένεις, διπλήν. — ἀφανί-
ζων: see on 542. Cf. Alcman, 95
τὰν Μῶσαν καταβόσεις, where Eust. ex-
plains, ἀντὶ τοῦ ἀφανίσεις. Thuc.
vii. 69. 2, τὰς πατρικὰς ἀρετὰς μὴ ἀφανί-
ζειν.

973. προβαλέσθαι: cf. Ran. 201.

τοὺς παῖδας, ὅπως τοῖς ἔξωθεν μηδὲν δείξειαν ἀπηνές·
975 εἴτ' αὖ πάλιν αὖθις ἀνιστάμενον συμψηῆσαι καὶ προνο-
εῖσθαι

εἶδωλον τοῖσιν ἐρασταῖσιν τῆς ἡβης μὴ καταλείπειν.
ἡλείψατο δ' ἂν τοῦμφαλοῦ οὐδεὶς παῖς ὑπένεργθεν τότε
ἂν, ὥστε

τοῖς αἰδοίοισι δρόσος καὶ χνοῦς ὥσπερ μήλοισιν ἐπήνθει
οὐδ' ἂν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν
ἐραστήν

"Pueri humi sedentes iubentur pedes protendere, ne ad ductis pedibus foedum et ob scaenum spectatoribus ad spectum praebeant. eadem de causa arenam in qua con se dis sent conturbari oportebat." G. Hermann.

974. τοῖς ἔξωθεν: although the law, cited in Aeschin. 1. 12, forbidding on penalty of death that any grown persons but near relatives should enter the schoolroom during the presence of the children, is spurious (K. Hermann), still, established usage forbade the presence of grown persons when boys were being instructed by the παιδοτρίβης. — ἀπηνές: here equiv. to ἔκσμον.

975. εἴτ' αὖ πάλιν αὖθις: here εἴτα denotes grammatical sequence, while αὖ expresses logical relation to what precedes (cf. 966); πάλιν denotes the reverse motion of ἀνιστάμενον as compared with καθίζοντας, 973, and αὖθις denotes that they are again in the position occupied πρὸ τοῦ καθίζειν. So we might use such an expression as, "then again, when he came back (πάλιν) again, etc." Here "rose back up again" happens not to be Eng. usage. Yet it is not always possible to assign each word its individual force in accumulations of the sort. The expres-

sions αὖθις αὖ, πάλιν αὖ, αὖθις αὖ πάλιν, etc., are freq. met with. — ἀνιστάμενον: transition from the pl. to the sing. Cf. 988 f.; Ran. 1073 ff.; Av. 561 ff.; Vesp. 553 ff., 565 ff.; Lys. 358; Thesm. 797. — συμψηῆσαι: complanare pulverem. — ἡβης: depends on εἶδωλον.

977. ἂν: this particle, being frequentative in its effect, renders the aor. possible in a general statement (past time), where the impf., which may also take ἂν, is more usual. GMT. 30, 2. Some, however, draw a distinction between the impf. with ἂν and the aor. with ἂν. A single instance of the plpf. occurs Lys. 517, ἐπεπόσμεθ' ἂν.

978. δρόσος καὶ χνοῦς: the soft, dew-like down, such as is seen on blossoms or fruit. This would be removed from the body by the anointing and subsequent scraping (ἀποξέεσθαι). Cf. Anthol. Pal. 12. 36, μυροῖς δέξυς ἔπεστι χνόος. Ibid. 9. 226, μάλων χνοῦν ἐπικαρπίδιον. Theocr. 27. 48, μᾶλα τεὰ τὰδε χνοδοῖα φιλάσω. Plut. Mor. 79 d, τοὺς Πλάτωνι χρωμένους, ἕτερον δὲ μηδὲν ἄλλ' ἢ τὸ καθαρὸν τε καὶ Ἀττικὸν ὥσπερ δρόσον καὶ χνοῦν ἀποδρεπομένους τί ἂν φαίης; — μήλοισι: sc. Κυδωνίοις, peaches or quinces.

979. μαλακὴν: proleptic pred. — φυρασάμενος: lit. kneading, hence

980 αὐτὸς ἑαυτὸν προαγωγέων τοῖς ὀφθαλμοῖς ἐβάδιζεν,
οὐδ' ἂν ἐλέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ῥα-
φανίδος,
οὐδ' ἄνηθον τῶν πρεσβυτέρων ἀρπάζειν οὐδὲ σέλινον,
οὐδ' ὀψοφαγεῖν οὐδὲ κιχλίζειν οὐδ' ἴσχειν τὸ πόδ'
ἐναλλάξ.

ΑΔΙΚΟΣ.

ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα
985 καὶ Κηκείδου καὶ Βουφονίων.

making soft. The metaphor would have been obscure if *μαλακῆν* had not been expressed.

981. ἄν: obs. frequentative ἄν with ἐξῆν. Notice also the acc. and inf., for *δειπνοῦντ'* must not be regarded as dat., since the *ι* of this case does not suffer elision in Att. Kr. *Dial.* 12, 2, 7. Cf. Ach. 1079, οὐ δεινὰ μὴ 'ξεῖναι με μῆδ' ἑορτάσαι; — κεφάλαιον: the best part of the radish. Schol., οὐκ ἔτεμνον δὲ κατὰ μήκος ὡς νῦν, ἀλλὰ κατὰ κύκλον.

982. τῶν πρεσβυτέρων: gen. of separation, dependent on ἀρπάζειν, *snatch away*. Of course the notion is *snatch away* before the older persons could take it, and lit. to *snatch* from them.

983. ὀψοφαγεῖν: cf. Plut. *Mor.* 439 d, παῖδες ὀψοφαγοῦντος, ὃ Διογένης τῷ παιδῶν γῶν κόνδυλον (*buffet*) ἔδωκεν, ὀρθῶς οὐ τοῦ μὴ μαθόντος, ἀλλὰ τοῦ μὴ διδάξαντος τὸ ἀμάρτημα ποιήσας. — κιχλίζειν: from *κίχλη* (see on 330), *eat delicate birds*, hence *gormandize*. The word means also *giggle*, and some take it in this sense here, while others think that the poet intended the ambiguity. Cf. *Frg.* 313, ἄλλα τε τριαυθ' ἕτερα μυρ' ἐκιχλίζετο.

984. ἀρχαῖα: as in 915. — Διπολιώδη: the *Διπόλια* (*Διπόλεια*) or *Βουφόνια*, a festival in commemoration of

the first establishment of agriculture, was celebrated towards the end of June (the 14th of *Σκιροφορίων*) on the Acropolis. The festival was devoted especially to the worship of *Zeus Πολιεύς*, and was attended with very ancient usages and ceremonies. A work-ox, an animal which it was otherwise strictly forbidden to slaughter, was offered in sacrifice; the priest fled as if he had committed a crime, and the axe was brought to trial and a curse pronounced on it. — τεττίγων: the old men among the early Athenians (acc. to Eust., *μέχρι τῆς Περικλέους στρατηγίας*) wore their hair done up in a knot, which was held together by golden *cicadae*. Cf. *Luc. Nav.* 3, (τοῖς προγόνους ἡμῶν) ἔδοκει καλὸν εἶναι κομᾶν τοὺς γέροντας ἀναδουμένους κρωβύλον ὑπὸ τέττιγι χρυσῷ ἀνειλημμένον. *Thuc.* i. 6. 3, καὶ οἱ πρεσβύτεροι αὐτοῖς τῶν εὐδαιμόνων οὐ πολλὸς χρόνος ἐπειδὴ ἐπαύσαντο χρυσῶν τεττίγων ἐνέρσει κρωβύλον ἀναδοίμενοι τῶν ἐν τῇ κεφαλῇ τριχῶν.

985. Κηκείδου: a very early dithyrambic poet, whose name is here used proverbially (as in *Cratin.* 56) to designate the good old time. — Βουφονίων: the *Βουφόνια* are strictly the special ceremonies attending the slaying of the ox at the *Διπόλια*. Cf.

ΔΙΚΑΙΟΣ.

ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα,
ἐξ ὧν ἄνδρας Μαραθωνομάχους ἡμὴ παῖδευσις ἔθρεψεν.
σὺ δὲ τοὺς νῦν εὐθύς ἐν ἱματίοισι διδάσκεις ἐντετυ-

λίχθαι,

ὥστε μ' ἀπάγχεσθ', ὅταν ὀρχεῖσθαι Παναθηναίοις δέον
αὐτοὺς

τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογε-
νείης.

990 πρὸς ταῦτ', ὦ μειράκιον, θαρρῶν ἐμὲ τὸν κρείττω
λόγον αἰροῦ·

Heusch. (s.v. βούτης), ὁ τοῖς Διυπολίοις τὰ Βουφόνια δρῶν. — ἄλλ' οὖν: but then. Cf. 1002.

987. This verse, *Av.* 600, and *Vesp.* 568, seem to contain the only certain instances of fem. caesura in anapaestic tetrameters. The other two sometimes cited, *Plat. Com.* 145. 4, and *Callias*, 3, are uncertain. — ἱματίοισι: cf. 965, where γυμνοὶ means without ἱμάτια. It is the new practice of wrapping children (εὐθύς, sc. παῖδας ὄντας) in these that is condemned.

988. ἀπάγχεσθαι: choke with indignation. Cf. *Vesp.* 686; *Ach.* 125, ταῦτα δῆτ' οὐκ ἀγχόνῃ; See on 1036. — ὀρχεῖσθαι: at the Panathenaea (both the μεγάλα and the μικρά) the war-dance (πυρρίχη, see on *Ran.* 153) was a standing exhibition. Cf. *Lys.* 21. 1, εἰς πυρριχιστὰς ἀνῆλωσα Παναθηναίοις τοῖς μεγάλοις ὀκτακοσίας δραχμάς. *Ibid.* 4, καὶ Παναθηναίοις τοῖς μικροῖς ἐχορήγουν πυρριχισταῖς ἀγενεῖοις, καὶ ἀνῆλωσα ἐπὶ τὰ μῦς.

989. ἀσπίδα: in a properly conducted war-dance the shield was used just as in battle. Cf. *Plat. Legg.* vii. 815 a. But the effeminate young gentlemen, acc. to the δίκαιος λόγος, now

do not know what to do with it, and let it hang carelessly over the κωλῇ, thus showing disrespect for the goddess in whose honor the dance is performed. — Τριτογενεῖς: the origin of this name of Athena has been variously explained. Preller says that the true meaning of the word (i.e. Τρίτο-) is the roaring flood, as in Ἀμφιτρίτη and Τρίτων, in the theogonic sense of the primeval foaming flood of chaos, from which went forth the heavens with all their shining objects. See on *Eq.* 1189.

990. πρὸς ταῦτα: in view of this, accordingly; different from διὰ ταῦτα. Cf. *Aesch. Prom.* 1030, πρὸς ταῦτα βοῦλενε. *Plat. Charm.* 176 c, πρὸς ταῦτα βουλευέου ὃ τι ποιήσεις. *Thuc.* iv. 87. 6, πρὸς ταῦτα βουλευέσθε εἰδ. *Id.* i. 71. 7, πρὸς τὰδε βουλευέσθε εἰδ. — θαρρῶν: when the voc. is neut. (μειράκιον), either the natural gender may be used (constructio ad sensum) as here, or the grammatical, as in *Pax*, 1269 ff. Sometimes, when a grammatically neut. thing is addressed, the neut. becomes necessary, as *Eur. Erog.* 694 (*Dind.*), φίλον ξύλον, | ἔγειρέ μοι σεαυτὸ καὶ γίγνον θαρσύν.

κάπιστήσῃ μισεῖν ἀγορὰν καὶ βαλανείων ἀπέχεσθαι,
καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κἄν σκώπη τις σε,
φλέγεσθαι·

καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσ-
ιούσιν,

καὶ μὴ περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, ἄλλο
τε μὴδὲν

995 αἰσχρὸν ποιεῖν, ὃ τι τῆς Αἰδοῦς μέλλει τᾶγαλμ' ἀνα-
πλήσειν·

μὴδ' εἰς ὀρχηστρίδος εἰσάπτειν, ἵνα μὴ πρὸς ταῦτα
κεχηνῶς

μήλῳ βληθεὶς ὑπὸ πορνιδίου τῆς εὐκλείας ἀποθραν-
σθῇς·

991. *μισεῖν ἀγορὰν*: cf. 1003. Plat. *Theaet.* 173c, οὔτοι δέ που ἐκ νέων πρῶτον μὲν εἰς ἀγορὰν οὐκ ἴσασι τὴν δδόν, οὐδ' ὅπου δικαστήριον ἢ βουλευτήριον. — *βαλανείων*: the habit of frequenting the baths or taking warm baths as a luxury seems to be here condemned. Cf. 1044. Hermipp. 77, οὐ μέντοι μεθύειν τὸν ἄνδρα χρὴ τὸν ἀγαθὸν οὐδὲ θερμολουτεῖν. In Com. Anon. 261, the young people are spoken of as being θερμολουσiais ἀπαλοί, μαλθακενίαις ἄβροί.

992. *φλέγεσθαι*: burn with indignation. Cf. Soph. *O. C.* 1095, τὸ φέρον ἐς θεοῦ καλῶς μὴδὲν ἔγαν φλέγεσθον. Plut. *Mor.* 46d, αἰσχρὴν φλεγόμενον τὴν ψυχὴν κτέ.

993. *ὑπανίστασθαι*: cf. Xen. *Mem.* ii. 3. 10, ὁδοῦ παραχωρῆσαι τὸν νεώτερον πρεσβυτέρῳ συντυγχάνοντι πανταχοῦ νομίζεται καὶ καθήμενον ὑπαναστῆναι. Id. *Symp.* 4. 31, ὑπανίστανται δέ μοι ἤδη καὶ θάκων καὶ ὁδῶν ἐξίστανται. Hom. *Il.* i. 533.

995. *τὸ ἀγαλμα*: the ideal. The expression Αἰδοῦς ἀγαλμα, however, is

more forcible than the ideal of modesty, for it is a figurative use of the image of Modesty (the goddess). Cf. Plat. *Symp.* 222a, διογομένους δὲ ἰδὼν ἄν τις (τοὺς Σωκράτους λόγους) εὐρήσει θειοτάτους καὶ πλείστ' ἀγάλματα ἀρετῆς ἐν αὐτοῖς ἔχοντας. — *ἀναπλήσειν*: pollute. In this sense the verb regularly takes the gen., but the pass. is found in Thuc. ii. 51. 4, ἕτερος ἀφ' ἑτέρου θεραπείας ἀναπιμπλάμενος ἔθνησκον, where θεραπείας depends on ἀπό.

996. *ταῦτα*: the performance of the ὀρχηστρίδας. Cf. Isocr. 7. 48. — *κεχηνῶς*: cf. *Eg.* 804, 1118. Compare inhiare, Verg. *Geor.* ii. 463. Hor. *Sat.* i. 1. 71.

997. *μήλῳ βληθεὶς ὑπὸ*: becoming enamoured of, or lit. being struck with an apple by. The apple was sacred to Aphrodite. Cf. Verg. *Ecl.* 3. 64, malo me Galatea petit, lasciva puella, on which Voss says, "To present with apples, to hit with apples, or to eat apples with one, was a declaration of love." So βάλλειν μίλοισι, Theocr. 5. 87; 6. 8.

μηδ' ἀντειπεῖν τῷ πατρὶ μηδέν, μηδ' Ἰαπετὸν καλέ-
σαντα
μνησικακήσαι τὴν ἡλικίαν, ἐξ ἧς ἐνεοττοτροφήθης.

ΔΔΙΚΟΣ.

1000εἰ ταύτ', ὃ μείράκιον, πείσει τούτῳ, νῆ τὸν Διόνυσον
τοῖς Ἰπποκράτους υἱέσιν εἴξεις, καὶ σε καλοῦσιν βλιτο-
μάμμαν.

998. Cf. Isocr. 7. 49, ἀντειπεῖν δὲ τοῖς πρεσβυτέροις ἢ λοιδορήσασθαι δεινότερον ἐνόμιζον ἢ νῦν περὶ τοὺς γονέας ἐξαμαρτεῖν. — Ἰαπετὸν: in the same sense as Κρόνος (his brother) in 929. See on 398. Cf. Plat. *Symp.* 195 b, Ἔρως Κρόνον καὶ Ἰαπετοῦ ἀρχαιότερος.

999. μνησικακήσαι: here remind of as an evil, reproach with or cast up to; usually the verb means remember evil, bear malice, and is very common in the oaths taken on making a treaty of amnesty (ἀμνηστία, sc. κακῶν). Cf. Xen. *Hell.* ii. 4. 43, ὁμόσαντες ὅρκους ἢ μὴν μὴ μνησικακήσειν. Cf. *Plut.* 1146; *Lys.* 590. *Thuc.* iv. 74. 2. *Aeschin.* 3. 208. — τὴν ἡλικίαν: sc. τοῦ πατρός. — ἐνεοττοτροφήθης: νεοσσοὶ for παῖδες, to designate their helplessness, is esp. common in Eur. Cf. also *Aesch. Cho.* 256, 501. *Plut. Mor.* 48 a, ὥσπερ ἀπτήγες νεοσσοί, κεχηνότες δὲ πρὸς ἀλλότριον στόμα.

1000. ταῦτα: cognate acc. — πεύσαι: the fut. indic. in prot. is common when the apod. contains a virtual threat. Cf. Gildersleeve in *Transactions Am. Phil. Association* for 1876.

1001. Ἰπποκράτους: the son of Ariphron, a brother of Pericles. He was a general in the Peloponnesian War, and was killed in the battle of

Delium in the winter of 424–3. *Thuc.* iv. 101. 2. His sons, Telesippus and Demophon, were not yet grown at that time. Afterwards they brought suit against their guardian, a fragment of whose defence, which was written by the orator Lysias, has been preserved in Dion. H. *De Isaeo*, 8 (*Lys. Frg.* 43). They were ridiculed by the comedians for rudeness and stupidity. Cf. *Thesm.* 273. *Eupol.* 127, ἀλλ' Ἰπποκράτους γε παῖδες ἐκβόλιμοί τινες, | βληχῆτ' ἀ τέκνα (baa-babies) κοῦδαμῶς γε σοῦ τρόπου. *Ath.* iii. 96 e, τῶν Ἰπποκράτους υἱῶν οὕς εἰς ὠδῖαν (piggishness) κομφοδουμένους οἶδα. Phot. on ὕς states that people called them Ἰπποκράτους ὕς instead of υἱόυς. — υἱέσιν: in Att. ὕς (and so dat. pl. ὕεσι) without ι was the current form except where, in poetry, the metre demanded that the first syllable should be long. This is stated by some of the grammarians, and is shown by inscriptions prior to the Roman conquest, 146 B.C. The gen. ὠοῦ, written by the διορθωτής, occurs in the Ms. of Hyperides. The resemblance between certain forms of this word and of ὕς is, therefore, considerable. — εἴξεις: see on 341. — καλοῦσιν: fut. For movable ν before consonants, see on 96. Cf. 911. *Soph. Ant.* 509, ὑπἰλλουσι(ν) στόμα. — βλιτομάμμαν:

ΔΙΚΑΙΟΣ.

ἀλλ' οὖν λιπαρός γε καὶ εὐανθῆς ἐν γυμνασίοις δια-
 τρίψεις,
 οὐ στωμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἷά
 περ οἱ νῦν,
 οὐδ' ἐλκόμενος περὶ πραγματίου γλισχραντιλογεξ-
 επιτρίπτου·

1005 ἄλλ' εἰς Ἀκαδήμειαν κατιῶν ὑπὸ ταῖς μορίαις ἀπο-
 θρέξει

mamma-baby, milksop. Acc. to a Schol. on Plat. *Alc.* I. 118e, Xanthippus and Paralus, sons of Pericles, were called by this name. Cf. Bekk. *Anecd.* 31, 3, *βλιτομάμμας*. ἐπὶ τῶν ἐκλελυμένων διὰ τρυφήν. συγκεῖται μετὰ τὸ βλίτον, ὃ ἐστὶ λάχανον ἐκλυτον (a limpsy plant) ἀμοιρὸν τε δριμύτητος, καὶ ἐκ τοῦ μᾶμμα, ὃ σημαίνει (significat) μήτηρ. See on *μαμμάκυθος*, *Ran.* 990. The insipid nature of the βλίτον, blitum, is freq. alluded to, as in Theopomp. *Com.* 59, Antiph. 243. Cf. Plin. *N. H.* xx. 22. 93, blitum iners videtur ac sine sapore aut acrimonia ulla, unde convici-um feminis apud Menandrum (873) faciunt mariti. That is, they called the women βλιτάδες. Compare bliteus.

1002. *λιπαρός*: from physical exercise. — *γυμνασίοις*: the *gymnasia* were public places for physical exercise taken without the supervision of teachers. The formal instruction in athletics was given in the *palaestrae*, which were private establishments, controlled by individual *παιδοτρίβαι*.

1003. *τριβολεκτράπελα*: *τρίβολος* is a prickly weed, which exhausts the fertility of the soil. Cf. Verg. *Geor.* i. 153. *Lys.* 576. *ἐκτράπελος* seems

to mean *distorted, unnatural*; and, as this meaning does not give the compound a suitable sense, Kock proposes *τριβολευτράπελ'*, citing Isocr. 7. 49 to illustrate the bad repute of the *εὐτράπελοι* in the good old time. The word prob. denotes *idle quibbling*, such as *far-fetched witticisms*.

1004. *ἐλκόμενος*: (in constant danger of) being dragged (into court). Cf. 1218; *Eq.* 710.

1005. *Ἀκαδήμειαν*: a *gymnasium* to the northwest of the city, less than a mile distant. It was named after the hero *Academos*, or *Hecademos*, and was planted with trees and provided with water and walks by *Cimon*. Cf. *Plut. Cim.* 13. In it there was an altar of *Athena*, surrounded by (originally) twelve sacred olive trees, *μορίαι*. Afterward there were, and still are, many more. Cf. *Soph. O. C.* 694 ff, 706. *Eupol.* 32, ἐν εὐσκόλοις δρόμοισιν Ἀκαδήμῳ θεοῦ. — *ἀποθρέξει*: there were δρόμοι laid off in the *gymnasia*. Cf. *Plat. Phaedr.* in., *πειθόμενος* Ἀκουμένῳ κατὰ τὰς ὁδοὺς ποιοῦμαι τοὺς περιπάτους· φησὶ γὰρ ἀκωπώτερος (less wearying) τῶν ἐν τοῖς δρόμοις εἶναι, upon which *Hermias* says, δρόμοι ἦσαν τόποι τινές, ὅπου ἔτρεχον οἱ νέοι.

στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος ἡλικιώτου,
 μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλο-
 βολούσης,
 ἦρος ἐν ὥρᾳ χαίρων, ὅπῳταν πλάτανος πτελέα ψιθυρίζῃ.

1006. καλάμῳ: referring to the chaplet worn in honor of the Dioscuri, the gods of skill and prowess, who were specially revered in the race-courses and the palaestrae.

1007. μίλακος: the σμίλαξ here meant was a vine resembling the ivy, with fragrant white flowers, — prob. a convolvulus. It was much used for chaplets. Cf. Plin. *N. H.* xvi. 35. 63 (after Theophr. *H. P.* iii. 18. 11), *similis est hederæ, a Cilicia primum profecta, sed in Graecia frequentior, quam vocant smilacem, folio hederaceo, parvo, non anguloso, a pediculo emittente pampinos flore candido, olente lilium. fert racemos labruscae modo, non hederæ, colore rubro. Id. xxi. 9. 28, folia in coronamentis smilacis et hederæ, corymbique earum obtinent principatum. Eur. Bacch. 108, θῆβαι, βρότεε χλοηρᾷ σμίλακι καλικάσῃ. See on Av. 216. — ἀπραγμοσύνης: otium, freedom from trouble, such as lawsuits. It is spoken of as if it were a flower, a sort of "holiday-rose." For similar metaphors, cf. 51; Ach. 190, 193, 196; Pax, 529 ff.; Eq. 1332; Vesp. 1050. Xen. *Symp.* 2. 4, ἡμᾶς δὲ τίνος ἕξειν δεήσεις; Καλοκάγαθας, ἔφη ὁ Σωκράτης. — λεύκης: white poplar. Obs. the accent. The nymph Λεύκη had been changed into a tree. This tree stood on the bank of the Acheron in the lower world. When Heracles carried*

off Cerberus from the gate of Hades, he crowned himself with a wreath of its foliage. The under side of the leaves was turned white with sweat from his head. From this wreath Heracles raised the white poplar, which appropriately adorned struggling heroes and youths in the gymnasium. Cf. Verg. *Ecl.* 7. 61. Hor. *Od.* i. 7. 21 ff. From its mythological habitat it was often called ἀχερώς. — φυλλοβολούσης: this must be a mere epith.; still it can hardly have the meaning, *shedding leaves*, given by L. and S., for such an epith. would be pointless. Kock thinks it cannot refer to the φυλλοβολία of applause, nor to what is mentioned in Hor. *Od.* iii. 18. 19, *spargit agrestes tibi silva frondes*, which happens only in autumn. Hence he proposes *φυλλοκομούσης*, assuming a verb *φυλλοκομεῖν* from *φυλλόκομος*. Cf. Av. 215, 742.

1008. πλάτανος: the oriental plane-tree. Cf. Plin. *N. H.* xii. 1. 3, *quis non iure miretur arborem umbræ gratia tantum ex alieno petitam orbe? platanus hæc est. Ibid. 5, celebratae sunt (platani) in ambulatione Academiae Athenis cubitorum XXXIII.* The earlier name was πλατάνιστος. Cf. Hom. *Il.* ii. 307, καλῇ ὑπὸ πλατανίστῃ, which Cic. *Div.* ii. 30. 63 renders *sub platano umbrifera*. — ψιθυρίζῃ: like bride and groom. Cf. Theocr. 27. 67, ἀλλήλοισι ψιθύριζον. *Id.* 1. 1, ἀδύ τι τὸ ψιθύρισμα καὶ ἀπίτυς. See on Eq. 806.

- 1010 ἦν ταῦτα ποιῆς, ἀγὼ φράζω,
καὶ πρὸς τούτοις ἔχης τὸν νοῦν,
ἔξεις αἰὲ στήθος λιπαρόν,
χροιὰν λευκὴν, ὤμους μεγάλους,
γλῶτταν βαιάν, πυγὴν μεγάλην,
πόσθην μικράν.
- 1015 ἦν δ' ἅπερ οἱ νῦν ἐπιτηδεύης,
πρῶτα μὲν ἔξεις χροιὰν ὠχράν,
ὤμους μικρούς, στήθος λεπτόν,
γλῶτταν μεγάλην, πυγὴν μικράν,
κωλὴν μεγάλην, ψήφισμα μακρόν·
καὶ σ' ἀναπείσει
- 1020 τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγεῖσθαι,
τὸ καλὸν δ' αἰσχρὸν·

1009. Cf. Anaxandr. 40. 1, *κἂν ταῦτα ποιῆς ὥσπερ φράζω*. An. 977.

1010. Since *pay attention to a thing* is either τὸν νοῦν προσέχειν *τινί* or τὸν νοῦν ἔχειν *πρὸς τινι* or *τι*, and never τὸν νοῦν προσέχειν *πρὸς τινι*, the reading of the Mss. *πρὸς τούτοις προσέχειν τὸν νοῦν* could only mean in addition to these things you give heed, which is not very suitable. The emendation *καὶ τούτοις προσέχης* gives the much more common caesura; but the caesura of the text sometimes occurs, as in 892, 947.

1012 f. *λευκὴν*: fresh and clear as opposed to ὠχράν, *sallow*, in 1018. — ὤμους . . . γλῶτταν: cf. Luc. Somn. 7, εἰ δ' ἐθέλεις συνοικεῖν ἐμοί (Sculpture personified), τοὺς ὤμους ἔξεις καρτερούς, οὐδ' ἐπὶ λόγοις ἐπαίνεσσονται *σε πάντες*.

1014. *πόσθην μικράν*: Schol., *σωπροσύνης σύμβολον*.

1016. The correspondence of the

antitheses, otherwise so exact, would seem to require *πρῶτα μὲν ἔξεις στήθος λεπτόν, | χροιὰν ὠχράν, ὤμους μικρούς*. For the same reason Meineke conjectures that something has been lost from 1014, to which *ψήφισμα μακρόν* in 1019 corresponded.

1019 f. *ψήφισμα*: *παρὰ προσδοκίαν*. The popular orators are ridiculed, who always have long decrees ready to offer.—*ἀναπείσει*: *sc. ὁ ἄδικος λόγος*. The confusion of words in their relation to ideas in the domain of morals, which confusion was in part due to the influence of the Sophists, is portrayed in Thuc. iii. 82. 3 ff. Cf. Sall. Cat. 52. Archelaus, of Athens or Miletus, a disciple of Anaxagoras, said, Diog. L. ii. 4. 16, τὸ δίκαιον εἶναι καὶ τὸ αἰσχρὸν οὐ φύσει, ἀλλὰ νόμῳ (*not natural, but conventional*). Anaxandr. 42, τὸ γὰρ κολακεύειν νῦν ἀρέσκειν *ὄνομ' ἔχει*, *flattering is now called "complimenting"* (lit. *pleasing*).

καὶ πρὸς τούτοις τῆς Ἀντιμάχου
καταπυγούσης σ' ἀναπλήσει.

ΧΟΡΟΣ.

('Αντιστροφή.)

1024-5 ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν,
ὥς ἡδύ σου τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος.
εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες τότ' ἐπὶ
1030τῶν προτέρων· πρὸς οὖν τὰδ', ὦ κομψοπρεπεῇ μούσαν
ἔχων,
δεῖ σε λέγειν τι καινόν, ὥς εὐδοκίμηκεν ἀνὴρ.

1022. Ἀντιμάχου: not known; said by the Schol. not to be the Antimachus upon whom the Chorus in *Ach.* 1150 ff. imprecates curses.

1023. ἀναπλήσει: cf. *Ach.* 847, κοῦ ξυντυχόν σ' Ἰπέρβολος δικῶν ἀναπλήσει. — The anapaestic system terminating with this paroemiac verse, closes the argument of the δίκαιος λόγος, in which are interspersed comments by his opponent.

1024. καλλίπυργον: prop. used of a city, though Eur. *Suppl.* 619 has καλλίπυργα πεδία. For a metaphor analogous to this, cf. *Aesch. Suppl.* 98, ἰάπτει δ' ἐλπίδων ἀφ' ὑψιπύργων πανάλλεις βροτοῦς. See on *Ran.* 1004 and 925.

1027. ἄνθος: cf. *Pind. Ol.* 6. fin., ἐμῶν δ' ὕμνων ἔξ' (exalt) εὐτερπέες ἄνθος. *Id.* 9. 48, αἶνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων νεωτέρων. — σῶφρον ἄνθος is in the sense of ἄνθος σφροσύνης, as in *Eq.* 403, δωροδόκοισιν ἐπ' ἄνθεσιν ἵζων.

1028 ff. εὐδαίμονες . . . προτέρων: cf. *Cratin.* 228, μακάριος ἦν δὲ πρὸ τοῦ βίος βροτοῖσι πρὸς τὰ νῦν, ὅν εἶχον ἄνδρες ἀγανόφρονες ἡδυλόγῃ σοφίᾳ βροτῶν περισσοκαλλεῖς. — ἄρα: see on 165. — ζῶντες: impf. partic., the time

being determined by τότ' ἐπὶ τῶν προτέρων. — Verses 1028-1031 (εὐδαίμονες . . . ἔχων) do not respond metrically to the corresponding verses of the strophe, 953 ff. Some, including Kock, regard them as corrupt, while Teuffel and others see in this another mark of the incompleteness of the revision. — The Coryphaeus introduces with 1034 f. the metre (iambic tetrameter catalectic) of the succeeding dialogue. See on 959.

1031. κομψοπρεπεῇ: i.e. κομψότητι πρέπουσαν. See on 649. This passage is regarded by some as furnishing evidence that the ἄδικος λόγος was represented as Euripides, since Ar. sometimes uses κομψός and its derivatives in speaking of Euripidean characters, and even formed the compound κομψευρειακῶς, *Eq.* 18. Since the ἄδικος λόγος has a κομψοπρεπεῇ μούσαν, this view is strengthened, unless indeed it is merely meant that the cause of the ἄδικος is supported by the Muse of Euripides, i.e. by the poet himself.

1032. σέ: τὸν ἄδικον. — ἀνὴρ: ὁ δίκαιος. Obs. the crasis. In Att. the ἀ- is always short; in Ep. it varies.

δεινῶν δέ σοι βουλευμάτων ἔοικε δεῖν πρὸς αὐτόν,
1035 εἶπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις.

ΔΔΙΚΟΣ.

καὶ μὴν πάλαι γ' ἐπνιγόμεν τὰ σπλάγχνα κάπεθύ-
μουν

ἅπαντα ταῦτ' ἐναντίαις γνώμασι συνταράξαι.
ἐγὼ γὰρ ἦττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
ἐν τοῖσι φροντισταῖσιν, ὅτι πρῶτιστος ἐπενόησα
1040 τοῖσιν νόμοις ἐν ταῖς δίκαις τὰναντί' ἀντιλέξαι.
καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
αἰρούμενον τοὺς ἦττονας λόγους ἔπειτα νικᾶν.
σκέψαι δὲ τὴν παίδευσιν ἥ πέποιθεν, ὥς ἐλέγξω.
ὅστις σε θερμῷ φησι λούσθαι πρῶτον οὐκ ἔάσειν.
1045 καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;

ΔΙΚΑΙΟΣ.

οὕτῃ κάκιστόν ἐστι καὶ δειλὸν ποιεῖ τὸν ἄνδρα.

1035. *ὑπερβαλεῖ*: see on 443.

1036. καὶ . . . γε: cf. 4.—*ἐπνιγόμεν*: see on 988. Cf. Luc. *Prom.* 17, ὃ δὲ μάλιστα με ἀποπνίγει, τοῦτ' ἐστίν. *Id. Catapl.* 12, ἔν με πνίγει μάλιστα.—*τὰ σπλάγχνα*: cf. *Ran.* 1006.

1040. ἐν ταῖς δίκαις: see *Crit. Notes*. δίκαι always denotes *law-suits*, *processes before a court*, even in Thuc. i. 28. 2, δίκας ἤθελον δοῦναι, and v. 27. 2, δίκας ἴσας καὶ ὁμοίας δίδωσι, and in Aesch. *Suppl.* 701, δίκας ἄτερ πημάτων διδοῖεν.

1041. πλεῖν: this form is not used in tragedy, and is rare in prose. Kr. *Spr.* 23, 7, 4. πλεῖν (or more usually πλεῖν ἥ, which Cobet restores everywhere) is used before numerals, esp. in Ar., without being itself inflected and without affecting the case of the

numeral. Compare plus tertia parte interfecta (abl. abs.). H. 647; G. 175, 1, κ. 2.

1042. ἔπειτα: then still. Cf. 1249; *Ran.* 205; *An.* 29; *Ach.* 291, μόνος σπείσμενος εἰτα δύνασαι πρὸς ἐμ' ἀποβλέπειν.

1043. This verse is addressed to Phidippides, and 1045 to the δίκαιος.

1044. Cf. 991.—πρῶτον: correl. to εἰτα in 1055.

1045. τίνα γνώμην ἔχων: philosophical phraseology, holding what theory, i.e. for what reason?

1046. ποιεῖ: ∪ —, as in 388, 1009, etc. This verb and its derivatives often have the first syllable short. In fact, some Mss. and even some inscriptions show ποεῖν, which is considered by certain ancient grammarians.

ΛΔΙΚΟΣ.

ἐπίσches· εὐθὺς γάρ σ' ἔχω μέσον λαβὼν ἄφυκτον.
καί μοι φράσον, τῶν τοῦ Διὸς παίδων τίν' ἄνδρ'
ἄριστον
ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους ποιῆσαι;

ΔΙΚΑΙΟΣ.

1050 ἐγὼ μὲν οὐδέν' Ἡρακλέους βελτίον' ἄνδρα κρίνω.

ΛΔΙΚΟΣ.

ποῦ ψυχρὰ δῆτα πώποτ' εἶδες Ἡράκλεια λουτρά;
καίτοι τίς ἀνδρείότερος ἦν;

ΔΙΚΑΙΟΣ.

ταῦτ' ἐστὶν αὐτ' ἐκεῖνα,
ἂ τῶν νεανίσκων αἰεὶ δι' ἡμέρας λαλούντων

rians as the Att. form of the word. Compare poeta.

1047. ἐπίσches: hold! Cf. *Eg.* 847, 915; *Ran.* 522; *Vesp.* 829. Cratin. 70, ἐπίσches αὐτοῦ (just there), μὴ πέρα προβῆς λόγον. — μέσον: the wrestler whom the antagonist had seized around the middle of the body was regarded as virtually overcome. Cf. *Eg.* 388; *Ran.* 469; *Ach.* 571, ἐγὼ γὰρ ἔχομαι μέσος. *Eccl.* 260, μέση γὰρ οὐδέποτε ληφθήσομαι (lit.). Aristopho Com. 3, δεῖ τιν' ἄρασθαι μέσον τῶν παροινούντων, παλαιστὴν νόμισον Ἀργεῖόν μ' ὄραν. — ἄφυκτον: very few simple verbal adjs. in -τός have act. meaning, as θνητός, δυνατός (act. and pass.); but when rendered neg. by ἀ- they are more freq., but still rarely, so used, as Thuc. vii. 29. 3, αἰρεῖ τὴν πόλιν ἀφυλάκτοις τε ἐπιπεσὼν καὶ ἀπροσδοκῆτοις. Xen. *Hell.* ii. 2. 21, εἰσιόντας δ' αὐτοὺς ὄχλος περιεχέτο πολὺς, φοβούμενοι μὴ ἄρακτοι ἦκοιεν.

(ἄρακτος in this sense is very common.) Hence, although ἄφυκτον could be explained as neut. cognate obj. of λαβὼν or ἔχω, it is not necessary to resort to this explanation.

1051. Ἡράκλεια λουτρά: was a common designation of all warm springs, as is attested by Ath. 512f. and others. That the weary Heracles might refresh himself, Athena (or Hephaestus) called into existence the warm springs at Thermopylae. Cf. Pisander, *Herac.* Frg., τῷ δ' ἐν θερμὸν πόλῳ θεὰ γλαυκῶπις Ἀθήνη | ποιεῖ θερμὰ λουτρά παρὰ ῥηγμῖνι θαλάσσης. At these springs stood an altar of Heracles. Cf. *Hdt.* vii. 176. 16f.

1052. αὐτ' ἐκεῖνα: "that same old song." See on 26. Cf. 906; *Pax.* 64, τοῦτ' ἐστὶ τοῦτ' τὸ κακὸν αὖθ' οὐ γὰρ ἔλεγον.

1053. δι' ἡμέρας: (gen.), all day long, αἰεὶ being always in the sense of habitually.

πλήρες τὸ βαλανεῖον ποιεῖ, κενὰς δὲ τὰς παλαιστρας.

ΑΔΙΚΟΣ.

1055 εἴτ' ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις· ἐγὼ δ' ἐπαινῶ.
εἰ γὰρ πονηρὸν ἦν, Ὅμηρος οὐδέ ποτ' ἂν ἐποίει
τὸν Νέστορ' ἀγορητὴν ἂν οὐδὲ τοὺς σοφοὺς ἅπαντας.
ἄνεμι δῆτ' ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν ὁδὸν μὲν
οὐ φησι χρῆναι τοὺς νέους ἀσκεῖν· ἐγὼ δὲ φημί.
1060 καὶ σωφρονεῖν αὖ φησι χρῆναι· δύο κακῶ μεγίστω.
ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πόποι' εἶδες ἦδη
ἀγαθόν τι γενόμενον, φράσον, καὶ μ' ἐξέλεγξον εἰπών.

ΔΙΚΑΙΟΣ.

πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε δι' αὐτὸ τὴν μάχαιραν.

1055. Reference is made to 991.

1056 f. ἂν . . . ἂν: this particle is often repeated in apod., either to give emphasis, or to remind the hearer of its presence in the sent. when it is far removed from its verb. This, of course, is esp. common in neg. sents., as Eur. *Iph. T.* 245, οὐκ ἂν φθάνοις ἂν. *Ion*, 222, οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν. *Ar. Av.* 1147, τί δῆτα πόδες ἂν οὐκ ἂν ἐργασάτο; *Cf. Eq.* 17; *Av.* 829; *Thesm.* 196; *Lys.* 191, and often. *GMT.* 42, 3; *H.* 864.

1057. *Cf. Hom. Il.* i. 247 f., τοῖσι δὲ Νέστωρ | ἥδυεπὴς ἀνδρούσε, λιγὺς Πυλίων ἀγορητής. *Ibid.* 490, ἀγορὴν κυδιάειραν. The sophistry is transparent. In this frivolous use of the poets in argumentation, the δίκος shows a general likeness to Protagoras. *Cf. Plat. Prot.* 339 a, ἡγοῦμαι ἐγὼ ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπῶν δεινὸν εἶναι· ἔστι δὲ τοῦτο τὰ ὑπὸ τῶν ποιητῶν λεγόμενα ὅλον τ' εἶναι ξυνιέναι ἃ τε ὀρθῶς πεποιήται καὶ ἃ μὴ, καὶ ἐπίστασθαι διελεῖν τε καὶ ἔρω-

τόμενον λόγον δοῦναι. — σοφοῖς: such men as Odysseus, Calchas, etc. In *Plat. Prot.* 316 d, Protagoras makes Homer himself a sophist.

1060. κακῶ: i.e. τὸ μὴ ἀσκεῖν τὴν γλῶτταν and τὸ σωφρονεῖν.

1063. πολλοῖς: answer to τῷ in 1061. — Πηλεὺς: *cf. Hor. Od.* iii. 7. 17 f., narrat paene datum Peleae Tartaro, | Magnessam Hippolyten dum fugit abstinens. Hippolyte (or Astydamia), wife of Acastus, king of Iolcus, failing to win the affections of Peleus, made slanderous representations against him to her husband; whereupon Acastus attempted to bring about the death of Peleus by means of treachery when he was on a chase in the forests of Mount Pelion. "But the gods chose to reward him for his moderation; so they provided him with a dagger (made by Hephaestus) which possessed properties so wonderful that it enabled him to overcome all antagonists. Acastus be-

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μάχαιραν; ἀστεῖον τὸ κέρδος ἔλαβεν ὁ κακοδαίμων.
 1065 Ὑπέρβολος δ' οὐκ τῶν λύχνων πλεῖν ἢ τάλαντα πολλὰ
 εἶληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.

ΔΙΚΑΙΟΣ.

καὶ τὴν Θέτῳ γ' ἔγρημε διὰ τὸ σωφρονεῖν ὁ Πηλεύς.

ΑΔΙΚΟΣ.

κᾶτ' ἀπολιποῦσά γ' αὐτὸν ὥχετ'· οὐ γὰρ ἦν ὑβριστὴς

came aware of this and, when Peleus was asleep, he concealed the dagger, in order that Peleus, while searching for it, might fall into the hands of the Centaurs. This would have caused his ruin, had not Chiron (δικαιοτάτος Κενταύρων) assisted him in procuring his dagger, with which he then overcame those monsters of the mountains." Preller. Cf. Pind. *Nem.* 4. 56 ff., 5. 26 ff. Hes. *Frg.* 85 (Goettling).

1064. ἀστεῖον: nice, of course ironical.

1065. Ὑπέρβολος: see on 623, and *Eq.* 1304. Cf. 876. — ὁ ἐκ τῶν λύχνων: i.e. ὁ ἐκ τῶν λυχνοπῶλων, just as the dealer in birds is called ὁ ἐκ τῶν ὀρνέων, *Av.* 13. οἱ λύχνοι, τὰ ὄρνεα, etc., designate parts of the market. See on *Eq.* 857 and 1375. — πλεῖν ἢ πολλά: cf. Dem. *Arkhod.* 7, μαρτυρίων πλεον ἢ πάντων πολλῶν ἀναγνωσθεῖσάν.

1066. πονηρίαν: acc. to the Schol. it was his habit to mix lead with the copper out of which he made lamps; but other knavery must be meant here. — οὐ μὰ Δί' οὐ: see on 817. Cf. *Ran.* 645, 1043. Menand. 285, οὐκ ἔλαττον, οὐ, μὰ τὴν Ἀθηνάν. Plat. *Lach.* 190 e, οὐ μὰ τὸν Δία, οὐ χαλεπὸν εἰπεῖν. Xen. *Oec.* 1. 7, οὐ μὰ Δί' οὐκ εἴ τι κακόν, τοῦτο κτήμα ἐγὼ καλῶ. *Id.* 21.

7, οὐ μὰ Δί' οὐχ οἱ ἂν ἀρίστα τὸ σώμα ἔχωσι. *Id. Symp.* 2. 4, οὐ μὰ Δί' οὐ παρὰ τῶν μυροπωλῶν.

1067. Θέτιν: acc. to Hom. *Il.* xxiv. 59 ff., Hera claims to have reared Thetis and to have bestowed her upon Peleus, because the latter was dear to the gods. Cf. Ap. Rh. iv. 790 f., 805 f. But another story was that Zeus and Poseidon wooed her, and that Themis or Prometheus having revealed the will of fate, that a son of Thetis and Zeus should become the ruler of the universe, the gods decreed her marriage with Peleus. In Hom. *Il.* xviii. 432 ff., Thetis complains that Zeus has compelled her against her will to marry this mortal man, who now γῆραι λυγρῷ | κείται ἐν μεγάροις ἀρημέος (worn out). So she naturally spent much of her time with her sisters, the Nereids, and with her old father, Nereus, in the depths of the sea. Accordingly, when Achilles mentions his father in the *Iliad*, he always conceives of him as being lonely and deserted, and not under the care and protection of his divine consort. Somewhat differently Apollod. iii. 13. 16. The ἄδικος λόγος distorts the legend to suit his purposes.

1068. ἵβριστής: here a wantonly

- οὐδ' ἡδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχίζειν.
 1070 γυνὴ δὲ συναμωρουμένη χαίρει. σὺ δ' εἰ κρόνιππος.
 σκέψαι γάρ, ὦ μειράκιον, ἐν τῷ σωφρονεῖν ἅπαντα
 ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,
 παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, καχασμῶν.
 καίτοι τί σοι ζῆν ἄξιον, τούτων ἐὰν στερηθῆς;
 1075 εἶεν. πάρειμ' ἐντεῦθεν ἐς τὰς τῆς φύσεως ἀνάγκας.
 ἡμαρτες, ἡράσθης, ἐμοίχευσάς τι, κἄτ' ἐλήφθης.
 ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. ἐμοὶ δ' ὁμιλῶν
 χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.
 μοιχὸς γὰρ ἦν τύχης ἀλούς, τὰδ' ἀντερεῖς πρὸς αὐτόν,
 1080 ὥς οὐδὲν ἡδίκηκας· εἴτ' εἰς τὸν Δί' ἐπανενεγκεῖν,

licentious person, in contrast with σώφρων.

1069. ἡδὺς παννυχίζειν: see on 203. H. 952; G. 261, 2.

1070. συναμωρουμένη: to be treated ὀβριστικῶς. Cf. 1068. — κρόνιππος: from Κρόνος, as it is used in 929 (see on 398), and Ἰππος. Similarly were formed κρονοδαίμων, κρονοθήκη, κρονόληρος, as terms of reproach.

1071. ἅπαντα: i.e. all the disadvantages which inhere in (ἀνεστιν), etc.

1073. κοττάβων: the κότταβος was a sport in which was tested skill in striking a given mark, usually the mouth of a vessel, with a small quantity of wine thrown from a goblet. There were many varieties of the amusement. — καχασμῶν: boisterous laughter (ha ha!). Compare κυχλισμός, the giggle of girls. See on 983.

1076. ἡμαρτες κτέ.: paratactic hypothesis, sometimes in the declarative form, as here; sometimes interr., as ἀσθενέστερος εἰ; τοῖς ἔρχουσιν ὑφηγοῦ, Dem. Androt. 26; sometimes imv., as παῖδες γενέσθωσαν· φροντίζων ἤδη πάντα πλέα, Antipho, Frg. 131. — τι: the

indef. pron. presents the crime (ἐμοίχευσας) as a trivial affair. Cf. Eq. 1242.

1078 χρῶ τῇ φύσει: indulge naturae. Cf. Isocr. 7. 38, ἴδοιμεν ἂν τοὺς ἐν τοῖς ἄλλοις πράγμασιν οὐκ ἀνεκτοὺς ὄντας, ἐπειδὴν εἰς Ἄρειον πάγον ἀναβῶσιν, ὀκνοῦντας τῇ φύσει χρῆσθαι.

1079. μοιχός: i.e. μοιχεύων. — αὐτόν: the husband.

1080. This appeal to the example of the gods is not comic invention. Cf. Eur. Hipp. 474 ff., ὄβρις | τὰδ' ἐστὶ κρείσσω δαιμόνων εἶναι θέλειν· | τόλμα δ' ἐρῶσα. In Eur. Tro. 948 ff., Helen, being asked why she deserted one husband for another, replies, τὴν θεὸν (Aphrodite) κόλαζε καὶ Διὸς κρείσσω γενοῦ, | ὅς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος, | κείνης δὲ δοῦλός ἐστι· συγγνώμη δ' ἐμοί. Of course Euripides does not approve such morals; he portrays an actual state of affairs, being the dramatist of the real. — ἐπανενεγκεῖν: refer or appeal to (as authority for a thing), usually const. with τι εἰς τινα. Cf. Eur. Bacch. 28 f.,

κακέϊνος ὡς ἦττων ἔρωτός ἐστι καὶ γυναικῶν·
καίτοι σὺ θνητὸς ὢν θεοῦ πῶς μεῖζον ἂν δύναιο;

ΔΙΚΑΙΟΣ.

τί δ', ἦν ραφανιδωθῇ πιθόμενός σοι τέφρα τε τιλθῇ,
ἔξει τινὰ γνώμην λέγειν τὸ μὴ εὐρύπρωκτος εἶναι;

ΑΔΙΚΟΣ.

1085 ἦν δ' εὐρύπρωκτος ᾗ, τί πείσεται κακόν;

ΔΙΚΑΙΟΣ.

τί μὲν οὖν ἂν ἔτι μεῖζον πάθοι τούτου ποτέ;

Ξεμέλην δὲ (ἔφασκον) νυμφευθεῖσαν ἐκ
θνητοῦ τινος | ἐς Ζῆν' ἀναφέρειν τὴν
ἀμαρτίαν λέχους. *Id. Ion*, 827, ἀλοὺς
μὲν ἀνέφερ' εἰς τὸν δαίμονα. *Lys.* 12.
18, ὁρῶ τὰς ἀπολογίας εἰς ἐκείνον ἀνα-
φερομένας. *Plat. Apol.* 20e, οὐ γὰρ
ἐμὸν ἔρῳ τὸν λόγον, ὃν ἂν λέγω, ἀλλ'
εἰς ἀξιώχρεων ὁμῶν τὸν λόγοντα ἀποίσω.
For the inf. as inv. see on 850.

1081. αἷς: depending on the idea
of saying implied in ἐπανενογχεῖν.—
ἦττων ἔρωτος: Cyrus says to one in-
volved in a love-affair, *Xen. Cyr.* vi. 1.
36, παῦσαι (φοβούμενος)· ἐγὼ γὰρ θεοὺς
τε ἀκούω ἔρωτος ἡττῆσθαι, ἀνθρώπους τε
οἶδα φρονίμους οἷα πεπνῶσθαι ὑπὸ τοῦ
ἔρωτος. *Cf. Ter. Eun.* iii. 5. 40,
deum sese in hominem con-
vortisse (from love for Danaë).
at quem deum! | qui templa
caeli summa sonitu concutit.
| deum sese in hominem con-
vortisse? Hence *Plat. Rep.* iii. 391d
forbids the circulation of such myths,
πᾶς γὰρ ἑαυτῷ ξυγγνώμην ἔξει κακῶ
δντι, πεισθεὶς ὡς ἄρα τοιαῦτα πράττουσι
καὶ οἱ θεῶν ἀγχισποροί. See also on 904.

1082. *Cf. Soph. Frg.* 470, πῶς δῆτ'
ἐγὼ θνητὸς τ' ἂν ἐκ θνητῆς τε φύς | Διὶς

γενοίμην εἰ φρονεῖν σοφώτερος. Here
however, the problem was how to
please everybody.—μεῖζον: cognate
acc. rather than adv., as μεγάλα (μέγα)
δύνασθαι means have great power.

1083. ραφανιδωθῇ: Attic law did
not punish any one who, upon de-
tecting in the act the betrayer of his
family's honor, slew him instead of
prosecuting him for μοιχεία. *Cf. Lys.*
1. 30. The husband often preferred,
however, to have the punishment
here mentioned (ραφανιδωσις) inflicted
upon the criminal, in which case he
also received pecuniary indemnity.
Cf. Schol. on Plut. 168, ραφανιδῶς λαμ-
βάνοντες ἔβαλλον εἰς τοὺς πρωκτοὺς τῶν
μοιχῶν καὶ παρατρίλλοντες αὐτοὺς θερμὴν
τέφραν ἐπέτασσον. *Luc. Peregr.* 9,
μοιχεύων ἀλοὺς μάλα πολλὰς πληγὰς
ἔλαβε καὶ τέλος κατὰ τοῦ τέλους ἀλόμε-
νος διέφυγε ραφανίδι τὴν πυτὴν βεβυσ-
μέτος (plugged).

1084. ἔξει τινὰ γνώμην: see on 1045.
—τὸ μὴ εἶναι: the governing clause is
equiv. to δυνήσκει καταρνεῖσθαι; Hence
τὸ μὴ, acc. to GMT. 95, 3.

1085. Obs. the changes of metre
as the contest nears its end.

ΑΔΙΚΟΞ.

τί δῆτ' ἐρεῖς, ἦν τοῦτο νικηθῆς ἐμοῦ;

ΔΙΚΑΙΟΣ.

σιγήσομαι. τί δ' ἄλλο;

ΑΔΙΚΟΞ.

φέρει δὴ μοι φράσον·
 συνηγοροῦσιν ἐκ τίνων;

ΔΙΚΑΙΟΣ.

1080 ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΞ.

πείθομαι.
 τί δαί; τραγωδοῦς ἐκ τίνων;

ΔΙΚΑΙΟΣ.

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΞ.

εὖ λέγεις.
 δημηγοροῦσι δ' ἐκ τίνων;

ΔΙΚΑΙΟΣ.

ἐξ εὐρυπρώκτων.

ΑΔΙΚΟΞ.

ἄρα δῆτ'
 1095 ἔγνωκας, ὥς οὐδὲν λέγεις;

1087. τοῦτο: cognate acc. with the pass., just as the act. μάχην νικᾶν τινα becomes in the pass. μάχην νικᾶσθαι τινος. — ἐμοῦ: for the gen. with verbs of superiority and inferiority, see C. 175, 2; H. 749; Kr. Spr. 47, 19.

1089 f. The συνηγοροὶ (advocates)

and δημηγόροι (popular orators, 1093) are often thus stigmatized by the comic poets. See on Eg. 880. From 1090 on, the word εὐρύπρωκτος is a general term of reproach, blackguard.

1095. οὐδὲν λέγεις: in calling εὐρυπρωκτία the summum malum, 1086.

καὶ τῶν θεατῶν ὀπότεροι
πλείους, σκόπει.

ΔΙΚΑΙΟΣ.

καὶ δὴ σκοπῶ.

ΛΔΙΚΟΣ.

τί δῆθ' ὀρᾷς;

ΔΙΚΑΙΟΣ.

πολὺν πλείονας, νῆ τοὺς θεοὺς,
τοὺς εὐρυπρώκτους· τουτονὶ
1100 γοῦν οἶδ' ἐγὼ κάκεινον
καὶ τὸν κομήτην τουτονί.

ΛΔΙΚΟΣ.

τί δῆτ' ἐρεῖς;

ΔΙΚΑΙΟΣ.

ἡττήμεθ', ὦ βουόμενοι.
πρὸς τῶν θεῶν, δέξασθέ μου
θοῖμάτιον, ὥς
ἐξαντομολῶ πρὸς ὑμᾶς.

ΣΟΚΡΑΤΗΣ.

1105 τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν
βούλει τὸν υἱόν, ἢ διδάσκω σοι λέγειν;

1096. ὀπότεροι: i.e. οἱ εὐρύπρωκτοι,
or οἱ μὴ εὐρύπρωκτοι.

1097. τί δῆθ' ὀρᾷς: after this monometer the time of a dipody is taken up by the δίκαιος scrutinizing the spectators. At 1102 he reflects.

1101. κομήτην: see on 349 f.

1102 ff. The majority of the sovereign people decides even in a question of morality, and the δίκαιος, confessing himself vanquished, deserts to the stronger side.

1103. θοῖμάτιον: that he may run more swiftly, he throws off his ἱμάτιον. Cf. Hor. *Od.* iii. 16. 22, nil cupientium | nudus castra peto. Xen. *Anab.* i. 10. 3, ἡ δὲ Μιλησία ἐκφεύγει γυμνὴ πρὸς τῶν Ἑλλήνων. — Here the actor sprang from the stage into the orchestra and withdrew through a side entrance.

1105. On the inconsistency of this with the preceding scene, and the impossibility of producing the two

ΣΤΡΕΨΙΑΔΗΣ.

δίδασκε καὶ κόλαζε καὶ μέμνησ' ὅπως
εἶ μοι στομῶσεις αὐτόν, ἐπὶ μὲν θάτερα
οἶον δικιδίοις· τὴν δ' ἑτέραν αὐτοῦ γνάθον
1110 στόμωσον οἶαν ἐς τὰ μείζω πράγματα.

ΞΟΚΡΑΤΗΣ.

ἀμέλει, κομιεῖ τοῦτον σοφιστὴν δεξιόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ὠχρὸν μὲν οὖν, οἶμαί γε, καὶ κακοδαίμονα.

ΧΟΡΟΣ.

χωρεῖτέ νυν. οἶμαι δέ σοι ταῦτα μεταμελήσειν.
1115 τοὺς κριτὰς ἃ κερδανούσιν, ἣν τι τόνδε τὸν χορὸν
ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.

scenes with only three actors, see Introd. § 40 f.

1108. **στομῶσεις**: this verb, which is prop. used of converting iron into steel, is often employed metaphorically of training one to speak. Cf. 1160, ἀμφήκει γλώττη. Poll. ii. 100, ἔστι δὲ καὶ στομῶσαι σίδηρον. 'Αριστοφάνης δὲ στομῶσαι εἴρηκε τὸ λάλον ἀπεργάσασθαι (make talkative). Callias Com. 21, τραυλὴ μὲν ἔστιν, ἀλλ' ἀνεστομώμενη. Soph. O. C. 794 f., τὸ σὸν δ' ἀδίκται δεῦρ' ὑπόβλητον στόμα, πολλὰν ἔχον στόμωσιν. And yet τὴν γνάθον, 1109, seems to indicate that the poet had the training of horses in his mind. —ἐπὶ θάτερα: on the one side, regularly in the pl. Cf. Plat. Prot. 315 a, ἐκ μὲν τοῦ ἐπὶ θάτερα Καλλίας, ἐκ δὲ τοῦ ἐπὶ θάτερα ὁ ἕτερος τῶν Περικλέους. Eur. Bacch. 1129, τὰπὶ θάτερα.

1109. οἶον δικιδίοις: fit for small

suits. The dat. of purpose or suitability in connexion with οἶος is rare. Somewhat different and also doubtful is Thuc. vi. 12. 2, καὶ τὸ πρᾶγμα μέγα εἶναι καὶ μὴ οἶον νεωτέρῳ βουλεύσασθαι. The normal usage is seen in οἶαν ἐς, 1110. — αὐτοῦ: this could not stand between the art. and noun but for the attrib. ἑτέραν. H. 673 c; G. 142, 4, n. 1.

1112. This verse, if assigned to Strepsiades, would clash with 1171.

1114–1130. A partial parabasis, — an epirrhema. Many comedies had a second parabasis, which was always incomplete.

1114. **σοί**: Strepsiades.

1115. **τοὺς κριτὰς**: proleptic acc.

1116. **τῶν δικαίων**: the sing. is more common, but Menand. Monost. 196, ζῆται συναγαγεῖν ἐκ δικαίων τὸν βίον.

- πρώτα μὲν γάρ, ἦν νεᾶν βούλησθ' ἐν ὥρᾳ τοὺς ἀγρούς,
 ὕσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὕστερον.
 εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάζομεν,
 1120 ὥστε μήτ' αὐχμὸν πιέζειν μήτ' ἄγαν ἐπομβρίαν.
 ἦν δ' ἀτιμάσῃ τις ἡμᾶς θνητὸς ὢν οὔσας θεάς,
 προσεχέτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακά,
 λαμβάνων οὔτ' οἶνον οὔτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.
 ἡνίκ' ἂν γὰρ αἱ τ' ἐλαῖαι βλαστάνωσ' αἱ τ' ἀμπελοι.,
 1125 ἀποκεκόψονται· τοιαύταις σφενδόναις παιήσομεν.
 ἦν δὲ πλινθεύοντ' ἰδωμεν, ὕσομεν καὶ τοῦ τέγους
 τὸν κέραμον αὐτοῦ χαλάζαις στρογγύλαις συντρίψομεν.
 κἂν γαμῇ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,
 ὕσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται

1117. *νῆ ὥρᾳ*: in (the proper) season. Cf. Xen. *Oec.* 16. 12, ἔσρος τοῦτον τοῦ ἔργου ἀρκτέον κτέ. Theophr. *C. P.* iii. 20. 8, καὶ ὅταν μετὰ τοὺς πρώτους ἀρότους νεάσωσι, πάλιν τοῦ ἔσρος μεταβάλλουσιν, ὅπως τὴν ἀναφυομένην πᾶσαν ἀπολέσωσιν, εἶτα θέρει ἀροῦσιν.

1119. *καρπὸν*: collective. Acc. to Kock, *καρπός* usually denotes the fruits of trees and the products of the fields (grain) as distinguished from wine. Cf. *Eccl.* 14, στοὶς τε καρποῦ Βακχίου τε νάματος | πλήρεις. *Av.* 1066; *Ran.* 382; *Plut.* 515; *Isocr.* 4. 28, (Δημήτηρ ἔδωκε) δωρεὰς διττάς, τοὺς τε καρπούς, οἱ τοῦ μὴ θηριωδῶς ζῆν ἡμᾶς αἵτιοι γεγύνασι, καὶ τὴν τελετήν. But it is sometimes used expressly of wine and grapes. Cf. *Hom. Il.* iii. 246, οἶνον καρπὸν ἀρούρης. *Hdt.* i. 212. 5, ἀμπελινῶν καρπῶ (i.e. οἴνω).

1120. *ἄγαν*: equiv. to an adj. Cf. *Soph. Ant.* 1251 f., ἐμοὶ δ' ὅν ἢ τ' ἄγαν σιγῇ βαρὺν | δοκεῖ προσεῖναι χῆ μάτην πολλῇ βοή. Similarly Xen. *Mem.* iii. 4. 1, τῷ τοῦ πᾶν Περικλέους

νίω. *Hdt.* vii. 103. 14, ὅρα μὴ μάτην κόμπος ὁ λόγος οὔτος ἦ. See on ἄλλως, 1203. — *ἐπομβρίαν*: cf. *Luc. Icarom.* 24, τὰ λάχανα δεῖται πλείονος ἐπομβρίας.

1125. *σφενδόναις*: the χαλάζαις στρογγύλαις of 1127.

1126 f. *τοῦ . . . αὐτοῦ*: const. τὸν τοῦ τέγους αὐτοῦ (eius) κέραμον.

1128. *ξυγγενῶν*: the part. gen. as subj. is rare, because it would ordinarily be obscure. Here it would hardly be admissible but for the intervening αὐτός. As obj. it is very common.

1129. *τὴν νύκτα*: the bridegroom usually conducted the bride to his house in a carriage in the evening (*ἐσπέρας ἱκανῆς*, Phot. 52, 26), the way being illuminated with torches (*δῆδες νυμφικαί*). The rain, of course, would render the procession disagreeable, and might extinguish the torches, which would be an evil omen. — *πᾶσαν*: so that it would be vain to defer the procession with the hope that the rain might cease.

1130 *κἂν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον ἢ κρίναι κακῶς.*

ΣΤΡΕΨΙΑΔΗΣ.

*πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,
εἴθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
εὐθὺς μετὰ ταύτην ἔσθ' ἔη τε καὶ νέα.*

1130. *καὶ ἐν Αἰγύπτῳ*: where there was thought to be little or (in upper Egypt) no rain. Cf. Hdt. iii. 10. 12, οὐ γὰρ δὴ βεταὶ τὰ ἄνω τῆς Αἰγύπτου τὸ παράπαν. Strab. xvii. 1. 3.—*καί*: even, implies that Egypt was an undesirable place to be in: "On his wedding night we shall pour out such torrents that he will wish himself even in sun-scorched Egypt to escape the rain." It is quite possible, however, that no definite objection (except remoteness) to being in Egypt was present to the mind, and also that there is no reference to the scarcity of rain. Compare "I wish he were in Guinea."—*ἂν τυχεῖν*: some consider this the indir. form of a sort of wish which in the dir. form would be an apod. expressed by the opt. with *ἂν* (the prot. being "should the choice be given me"), *κρίναι* also being of the nature of indir. disc. but denoting priority: *He will probably wish that he might chance to be in Egypt rather than to have judged (i.e. to bear the consequences of having judged) unfairly.* Others refer *βουλήσεται* to the time of making the decision: so that (in view of these threats) *he will wish he might chance to be in Egypt rather than to judge unfairly.* This presents less grammatical difficulty, but is otherwise less suitable. Others refer *βουλήσεται* to the time of the wedding, and both *τυχεῖν* and *κρίναι* to the time

of awarding the prize: *He will wish he had happened to be, etc., i.e. he will think to himself ἐβουλόμην ἂν καὶ ἐν Αἰγύπτῳ τυχεῖν ὧν μᾶλλον ἢ κρίναι κακῶς.* Cf. *Ran.* 672 f. Can it be that *ἐβουλόμην ἂν τυχεῖν* (*I wish I had happened*) becomes *βουλήσομαι τυχεῖν ἂν* in the fut.?

1131-1302: the fifth episode (*ἐπεισόδιον πέμπτον*).

1131. Strepsiades enters with a sack of meal (*τουτονί*, 1146) on his back.—*πέμπτη*: the last third of the month was counted from the end (the thirtieth or the twenty-ninth) backwards. Plut. *Sol.* 25, τὰς δ' ἀπ' εἰκάδος οὐ προστιθείς, ἀλλ' ἀφαιρῶν (*subtracting*) καὶ ἀναλύων, ὥσπερ τὰ φῶτα τῆς σελήνης ἑώρα, μέχρι τριακάδος ἠρίθμησεν. (The *τριακὰς* is the *ἐνη καὶ νέα* of 1134.) The thirds of the month were called respectively *μὴν ἰστάμενος*, *μὴν μεσῶν*, *μὴν φθίνων*, so that the sixth day, for instance, was *ἰσταμένου τοῦ μηνὸς ἑκτῇ*, the sixteenth *μεσοῦντος τοῦ μηνὸς ἑκτῇ*, the twenty-sixth *φθίνοντος τοῦ μηνὸς πέμπτῃ* (counting from the thirtieth back). But the terminology was not fixed, *ἀρχόμενος* or *εἰσιών*, for instance, being used sometimes for the first decade, and *ἀπιών* for the last; and this decade was sometimes reckoned forward like the others. Instead of *μεσοῦντος*, sometimes *ἐπὶ δέκα* was used.

1134. *ἐνη καὶ νέα*: see on 17 and 615. The astronomical *new moon*, i.e.

- 1135 πᾶς γάρ τις ὁμνύς, οἷς ὀφείλων τυγχάνω,
 θεῖς μοι πρυτανεῖ ἀπολεῖν μέ φησι κάξολεῖν,
 κάμου μέτρι' ἄττα καὶ δίκαι' αἰτουμένου.
 "ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβης,
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες," οὗ φασὶν ποτε
- 1140 οὕτως ἀπολήψεσθ', ἀλλὰ λοιδοροῦσί με,
 ὡς ἄδικός εἰμι, καὶ δικάσεσθαί φασί μοι.
 νῦν οὖν δικαζέσθων· ὀλίγον γάρ μοι μέλει,
 εἴπερ μεμάθηκεν εὖ λέγειν Φειδιππίδης.
 τάχα δ' εἴσομαι κόψας τὸ φροντιστήριον.

1145 παῖ, ἡμί, παῖ, παῖ.

the instant when the sun and moon are in conjunction, was not the civil "new moon" of the Athenians. This, the first day of the month (*νομηνία*), began on the evening when the moon's crescent first became visible after the change, i.e. sometimes on the first, sometimes on the second, occasionally even on the third day after conjunction. Since a space was thus left between the conjunction and the beginning of the new month, the day before the *νομηνία*, being a sort of disputed territory, was called *ἐνη καὶ νέα*, old and new. *ἔνον γὰρ τὸ παλαιόν*, Suid. Compare Lat. *sen*-.—When *νομηνία* was used in its strict astronomical sense, *κατὰ σελήνην* was sometimes added. Cf. Thuc. i. 28, *νομηνία κατὰ σελήνην, ὃ ἥλιος ἐξέλιπε*. But *id.* iv. 52. 1, an eclipse happens *περὶ νομηνίαν*.

1135. *πᾶς τις, οἷς*: transition from a distributive sing. to an aggregate pl. H. 629 a.—*ὁμνύς φησι*: Xen. *Symp.* 4. 10, *ἀεὶ ὁμνόντες καλὸν μέ φασε εἶναι*. Plat. *Symp.* 215 d, *εἶπον ὁμόσας ἅν ὁμν.*

1136. In private lawsuits, after the written complaint was duly entered, both parties deposited *fees*, *πρυτανεῖα*, with the court. These fees were pro-

portioned to the amount under litigation, being 3 drachmae for sums between 100 and 1,000 drachmae, 30 for sums between 1,000 and 10,000, etc. The defeated party had afterwards to reimburse the successful. For sums under 100 drachmae no fees seem to have been required. The fees were used in paying the judges. Cf. Xen. *Resp. Ath.* i. 16. To deposit the fees, *πρυτανεῖα θεῖναι τινι*, was virtually to bring suit. Cf. 1180. A law cited in Dem. *Macart.* 71, *πρυτανεῖα δὲ τιθέτω δὲ διώκων τοῦ αὐτοῦ μέρους*.

1137. *δίκαια*: Strepsiades's conception of what was moderate and fair is shown by the illustration which follows, 1138 f. Cf. Thuc. v. 111. 4.

1139. *ἀναβαλοῦ*: defer, give time on. Cf. Eccl. 983 f., *ἀλλ' οὐχὶ νυνὶ τὰς ὑπερεξικοντέεις|εἰσάγομεν, ἀλλ' εἰσαυθὺς ἀναβεβλήμεθα*.—*ἄφες*: cf. 1426.

1140. *ἀπολήψεσθαι*: get (their money) back, be paid. See on 618, and compare *ἀποδιδόναι*, give back, pay, 118, 245, etc.

1144. *κόψας*: see on 132.

1145. *ἡμί*: Ar. has the pres. only here and *Ran.* 37, where it is used just as it is here. In the other come-

ΣΟΚΡΑΤΗΣ.

Στρεψιάδην ἀσπάζομαι.

ΣΤΡΕΨΙΑΔΗΣ.

κᾶγωγε σ'· ἀλλὰ τουτονὶ πρῶτον λαβέ·
χρὴ γὰρ ἐπιθauμάζειν τι τὸν διδάσκαλον.
καί μοι τὸν υἱόν, εἰ μεμάθηκε τὸν λόγον
ἐκείνον, εἴψ', ὃν ἀρτίως εἰσήγαγες.

ΣΟΚΡΑΤΗΣ.

1150 μεμάθηκεν.

ΣΤΡΕΨΙΑΔΗΣ.

εὖ γ', ὦ παμβασίλει' Ἀπαιολή.

ΣΟΚΡΑΤΗΣ.

ᾧστ' ἀποφύγοις ἂν ᾔντιν' ἂν βούλῃ δίκην.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μάρτυρες παρήσαν, ὅτ' ἔδανειζόμεν;

dians the only example is Hermipp. 6, ἡσί. — Socrates himself acts as *θυρωρός* (see on 132), perhaps because he has recognized the voice of Strepsiades and expects the tuition fee. Cf. 1146. — ἀσπάζομαι: the modern style of greeting which was replacing the already antiquated *χαῖρε*. Cf. *Plut.* 322f., *χαίρειν μὲν ὑμῖς ἐστὶν ἀρχαῖον ἥδη προσγορεύειν καὶ σαπρὸν· ἀσπάζομαι δέ.* *Av.* 1378. Like *χαίρειν*, ἀσπάζεσθαι is used also of bidding adieu.

1146. See *Crit. Notes*. — τουτονί: the sack of meal. Cf. 669. See on 267 and 131, and cf. *Ran.* 160; *Eg.* 493.

1147. ἐπιθauμάζειν τι: *show some appreciation of* (by paying). This compound seems not to occur elsewhere in works of the classical period, but the simple verb *θαυμάζειν* was freq. used in the sense of *esteem, honor*. Cf. *Eur. El.* 84, *μόνος δ' Ὀρέστην τόνδ'*

ἐθαύμαζες φίλων. *Id. Med.* 1144, *δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν*. With the special application in our passage compare the late Lat. *honorarium, fee*.

1148. υἱόν: see on 1116.

1149. ἐκείνον: sc. τὸν ἄδικον. — ὃν: refers to υἱόν.

1150. Ἀπαιολή: cf. *Eust.* 352. 34, ἀπὸ τοῦ *ρηθέντος αἰόλλω καὶ ἀπαιολῇ γίνεσθαι, ἢ ἀπ' αὐτῆ καὶ ἀποστέρησις*. The word is said to have been formed by Aeschylus. Cf. *Aesch. Frg.* 172; *id. Cho.* 1002, *ξένων ἀπαιόλημα*. *Eur. Ion.* 549, *τοῦτο καὶ ἀπαιολῆ*.

1151. ᾧστ' ἀποφύγοις ἂν: when *ᾧστε* does not take the inf. it has no effect upon the form of its clause, and so may introduce an opt. with *ἂν*. For the apparently mixed const. here, see *GMT.* 54, 1 a; 63, 4 a.

1152. καὶ παρήσαν: *Strepsiades*

ΣΟΚΡΑΤΗΣ.

πολλῷ γε μᾶλλον, κἂν παρῶσι χίλιοι.

ΣΤΡΕΨΙΑΔΗΣ.

βοάσομαί τᾶρα τὰν ὑπέρτονον
 1155 βοάν. ἰὼ, κλάετ' ὠβολοστάται,
 αὐτοί τε καὶ τᾶρχαῖα καὶ τόκοι τόκων·
 οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἔτι·
 οἷος ἐμοὶ τρέφεται
 τοῖσδ' ἐνὶ δώμασι παῖς,
 1160 ἀμφήκει γλώττῃ λάμπων,

has in mind the real cases to which he expects to make practical application of his son's attainments, whereas Socrates assumes a general case, or a possible future case; hence κἂν παρῶσι, 1153.

1154. A parody on Eur. *Peleus*, Frg. 1, βοάσομαί τᾶρα τὰν ὑπέρτονον βοάν· ἰὼ πόλαισιν ἤτις ἐν δόμοις. Parodied also in Phryn. 47.

1155. ὠβολοστάται: cf. Antiph. 167, περιτυχὼν δ' ἡμῖν ὀδὶ ὠβολοστάτης ὢν ἐπρίατο ἄνθρωπος ἀνυπέρβλητος εἰς πονηρίαν. Lys. Frg. 60, πολὺ ἐλάττονα τόκον ἢ ὅσον οὗτοι οἱ ὠβολοστατοῦντες τοὺς ἄλλους πράττονται. Luc. *Menipp.* 2, ἀρπάξουσιν, ἐπιορκοῦσιν, τοκογλυφοῦσιν, ὠβολοστατοῦσιν. The word may have been understood as having reference to the weighing of obols (coins equal to about three cents) to ascertain whether they were of full weight, just as τοκογλυφεῖν is to calculate interest to a fraction; but it is prob. a relic of an old use of *ιστάναι* in the sense of lend at interest, *locare*. In Solon's times στάσιμον ἀργύριον was money put out at interest. Cf. Lys. 10. 18.

1156. τὰ ἀρχαῖα: the principal. Cf.

Dem. *Phorm.* 26, οὐ μόνον τὰ ἀρχαῖα καὶ τοὺς τόκους ἀπεδίδους, ἀλλὰ καὶ τὰ ἐπιτίμια ἀπέτινες. Plat. *Gorg.* 519 a, θῆαν καὶ τὰ ἀρχαῖα προσπολλύωσι πρὸς οἷς ἐκτῆσαντο. — τόκοι τόκων: interest on interest, or compound interest. There was no law regulating the rate of interest (Lys. 10. 18). For the actual rate, see on 18. Acc. to K. Hermann, the average rate was somewhere between 12 and 18 per cent per annum.

1158. οἷος: equiv. to ὅτι τοῖος. The rels. οἷος, ὅσος, etc., when so used are generally preceded by a something that implies considering. H. 1001; Kr. *Spr.* 51, 13, 17. Cf. 1206 ff. Aesch. *Prom.* 908 f., ἔσται ταπεινός· οἷον ἐξαπτόεται | γάμον γαμεῖν.

1160. ἀμφήκει: two-edged, cutting in either direction, prob. with reference to the two λόγοι in spite of 1148. The tongue is compared to a sword. See on 1108, στομώσεις. Cf. Greg. Nyss. ii. 384 b, ἀμφήκεις ἐλέγχους διχόθεν στομώσας. The passage ἀμφήκει . . . κακῶν may be a parody on some tragic passage in which something like χαλκῷ stood in place of γλώττῃ.

πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη,
 λυσανίας πατρῶων μεγάλων κακῶν·
 ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ.
 1165 ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
 αἶε σοῦ πατρός.

ΣΟΚΡΑΤΗΣ.

ὁδ' ἐκεῖνος ἀνήρ.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ φίλος, ὦ φίλος.

ΣΟΚΡΑΤΗΣ.

ἄπιθι λαβὼν τὸν υἱόν.

ΣΤΡΕΨΙΑΔΗΣ.

1170 ἰὼ ἰὼ τέκνον·
 ἰῶ, ἰοῦ ἰοῦ.
 ὡς ἡδομαί σου πρῶτα τὴν χροιάν ἰδών.
 νῦν μέν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς

1161. πρόβολος: cf. Xen. Cyr. v. 3. 23, ἔβουλεύσαντο κοινῇ φυλάττειν (τὸ φρούριον), ὅπως αὐτοῖς πρόβολος εἴη τοῦ πολέμου.

1162. λυσανίας: this sounds like a prop. name. Cf. Soph. Frg. 765, παυσανίας, allayer of distress.

1164. τρέχων: see on 780. Cf. Pax, 259. — ἔνδοθεν: const. with κάλεσον. — At this point Socrates goes in, and reappears 1167. He seems to have literally obeyed the injunction κάλεσον τρέχων. In the meantime Strepsiades is too impatient to wait, and calls his son loudly.

1165. A parody on Eur. Hec. 172 f., ὦ τέκνον, ὦ παῖ δυστανοστάς ματέρος, ἔξελθ', ἔξελθ' οἴκων· αἶε ματέρος ἀδδάν. Id. 181, ἰὼ μοι, τέκνον.

1167. ὁδ': local. Cf. Eq. 1331. Soph. O. C. 138, ὁδ' ἐκεῖνος ἔγω. Ant. 384, ἡδ' ἔστ' ἐκείνη. — ἐκεῖνος: sc. whom you called.

1168. ὦ φίλος: the nom. is often used for the voc. in poetry.

1170. ἰοῦ: the statement of the Schol. on this verse, τὸ ἰοῦ ἐπὶ χαρᾶς περισπᾶται, is suspected of being one of the many inventions made by the early commentators. See on 1 and 773. Cf. Eq. 1096; Av. 194; Ran. 653; Pax, 345, ἡδὲ γὰρ ἐξέσται τόθ' ὑμῖν ἐστιᾶσθαι, κοτταβίζειν, ἰοῦ ἰοῦ κεκραγέαι. Eur. Cycl. 404, ἰοῦ ἰοῦ· γέγηθα, μαινόμεσθα τοῖς ἐδρήμασιν.

1172. νῦν πρῶτον: nunc demum. — ἐξαρνητικός: the philosophers were fond of adjs. in -ικός. See on Eq. 1378 ff.

κἀντιλογικός, καὶ τοῦτο· τοῦπιχώριον
 ἀτεχνῶς ἐπανθεῖ, τὸ "τί λέγεις σύ;" καὶ δοκεῖν
 1175 ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ', οἷδ' ὅτι.
 ἐπὶ τοῦ προσώπου τ' ἔστιν Ἀττικὸν βλέπος.
 νῦν οὖν ὅπως σώσεις μ', ἐπεὶ κἀπώλεσας.

ΦΕΙΔΙΠΠΙΔΗΣ.

φοβεῖ δὲ δὴ τί;

ΣΤΡΕΨΙΑΔΗΣ.

τὴν ἔνῃν τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔῃ γάρ ἐστι καὶ νέα τις;

ΣΤΡΕΨΙΑΔΗΣ.

ἡμέρα,

1180 εἰς ἣν γε θήσειν τὰ πρυτανεῖά φασί μοι.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀπολοῦσ' ἄρ' αὖθ' οἱ θέντες· οὐ γὰρ ἔσθ' ὅπως

1173. τὸ ἐπιχώριον: *national characteristic*; lit. that *which belongs to the country, native, indigenious*. Cf. *Ach.* 832; *Vesp.* 869. *Xen. Resp. Ath.* 1. 10, τῶν δούλων πλείστη ἐστὶν Ἀθηνησιν ἀκολασία· οὐ δ' ἐνεκὲν ἐστὶ τοῦτο ἐπιχώριον, ἐγὼ φράσω.

1174. τὸ τί λέγεις σύ: in appos. with τοῦπιχώριον. The expression refers to the impudence with which people attempted to intimidate or to inveigle their antagonists. — For the art., see *H.* 600 a; *G.* 141, n. 7.

1175. ἀδικοῦντ' ἀδικεῖσθαι: cf. *Lys.* 8. 2, βουλομένη ἂν δόξαι μηδὲν ἀδικῶν τοῦτους ἐπὶ τοῦτων ἀδικεῖσθαι πρότερον. — οἷδ' ὅτι: freq. parenthetical like *δηλον ὅτι*. It is placed at the end of the sent. also in *Vesp.* 1348; *Lys.* 164; *Ran.* 601 (where ὅτι stands also at the

beginning of the sent., *ὅτι . . . οἷδ' ὅτι*); *Plut.* 183, 838, 889.

1176. βλέπος: *look*, — only here; βλέμμα is the usual word.

1177. καὶ ἀπώλεσας: see on 356.

1179. Phidippides knows well enough what the ἔνῃν καὶ νέα is, but for sophistical purposes he pretends to suppose that a woman is meant, and asks the naïve question: *Is any one then both old and young?* Strepsiades answers, (*Not a woman but*) *a day on which, etc.*

1181 f. His idea is that the plaintiffs will lose their πρυτανεῖα because they will fail to enter their suits on a specific day (see on 1190, 1223); for two days cannot be one. For an actual occurrence similar to the one he imagines, cf. *Dem. Mid.* 86 f.

μὴ ἡμέρα γένοιτ' ἂν ἡμέραι δύο.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἂν γένοιτο;

ΦΕΙΔΙΠΠΙΔΗΣ.

πῶς γάρ; εἰ μὴ πέρ γ' ἅμα
αὐτὴ γένοιτο γραῦς τε καὶ νέα γυνή.

ΣΤΡΕΨΙΑΔΗΣ.

1185 καὶ μὴν νενόμισται γ'.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ γάρ, οἶμαι, τὸν νόμον
ἴσασω ὀρθῶς ὃ τι νοεῖ.

ΣΤΡΕΨΙΑΔΗΣ.

νοεῖ δὲ τί;

ΦΕΙΔΙΠΠΙΔΗΣ.

ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.

ΣΤΡΕΨΙΑΔΗΣ.

τουτὶ μὲν οὐδέν πω πρὸς ἔτην τε καὶ νέαν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐκεῖνος οὖν τὴν κλήσιν εἰς δύο ἡμέρας

1184. γένοιτο: see *Crit. Notes*.

1187. Phidippides begins his exegesis, after the manner of the orators, ἀπὸ διανοίας τοῦ γράψαντος (*Apsines, Rhetor.* 11), the intent of the law-giver, or the spirit of the law. In Spengel's *Rhett. Graec.* I., p. 451, an unnamed orator says, τοὺς νόμους ἢ ἀμφιβολία χρώμενοι, καὶ οὐ τοῦτο εἶναι λέγοντες τὸ σημαίνονμενον ἀλλ' ἕτερον, ἢ τῆς μὲν λέξεως ἀφιστάμενοι, τὴν δὲ διδόναι ἐξετάζοντες τοῦ νομοθέτου συλλογίζομεθα. *Apsines* cites as an example, *Dem. Androt.* 80, ἔβιον τοίνυν καὶ τὸν

θέντα τὸν νόμον ἐξετάσαι Σόλωνα, δὴν πρόνοιαν ἐποίησατο τῆς πολιτείας ἐν ἅπασιν οἷς ἐτίθει νόμοις.—ὁ παλαιός: cf. *Aeschin.* 1. 6, σκέψασθε δὴν πρόνοιαν περὶ σωφροσύνης ἐποίησατο ὁ Σόλων ἐκεῖνος ὁ παλαιὸς νομοθέτης.—φιλόδημος: see on 205. Cf. *Isocr.* 7. 16, (δεῖ) ἐκεῖνην τὴν δημοκρατίαν ἀναλαβεῖν, ἣν Σόλων ὁ δημοτικώτατος γενόμενος ἐνομοθέτησεν. *Dem. De Cor.* 6, Σόλων εὖρους ὦν ὑμῖν καὶ δημοτικός.

1188. οὐδὲν πρὸς: see on 176.

1189. κλήσιν: i.e. τὴν πρόσκλησιν. See on 1218.

1190 ἔθηκεν, εἰς τε τὴν ἔην καὶ τὴν νέαν,
 ἵν' αἱ θέσεις γίγνωτο τῇ νομηνίᾳ.

ΣΤΡΕΪΛΑΔΗΣ.

ἵνα δὴ τί τὴν ἔην προσέθῃχ' ;

ΦΕΙΔΙΠΠΙΔΗΣ.

ἵν', ὦ μέλε,
 παρόντες οἱ φεύγοντες ἡμέρα μιᾷ
 πρότερον διαλλάττωνθ' ἐκόντες· εἰ δὲ μή,
 1195 ἔωθεν ὑπανιῶντο τῇ νομηνίᾳ.

ΣΤΡΕΪΛΑΔΗΣ.

πῶς οὐ δέχονται δῆτα τῇ νομηνίᾳ
 ἀρχαὶ τὰ πρυνανεῖ, ἀλλ' ἔην τε καὶ νέα ;

1190. On account of the uncertainty affecting the *ἔην καὶ νέα* (see on 1134), all public transactions requiring a definite date were avoided on that day. For this reason Solon designated the *νομηνία* rather than the *ἔην καὶ νέα* for the *θέσεις τῶν πρυνανείων*. — *τὴν νέαν*: see *Crit. Notes*. The art. with *νέαν* was introduced by G. Hermann, so that *τὴν ἔην καὶ τὴν νέαν* might really seem to denote two days.

1192. *ἵνα δὴ τί*: lit. in order that — what? Usually *γένοιτο* (*γένηται*) is supplied, but the explanation of *ὅτι* *τί*, offered on 755, applies also to this expression. Cf. *Paz.* 409, *ἵνα τί δὲ τοῦτο δράτον*; *Eccl.* 719, *ἵνα τί*; 791, *ἵνα δὴ τί*; *Plat. Apol.* 26 c, *ἵνα τί ταῦτα λέγεις*; Whatever was the origin of the phrase, it seems to have faded from consciousness; for, while the question is sometimes answered by a final clause, a causal clause is occa-

sionally employed, as if the question had merely been "Wherefore?" *Kr. Spr.* 51, 17, 8; *H.* 612. — *προσέθῃχ'*: for the elision, see on 726. The aspiration is treated as if both words were uttered by one speaker. Cf. 1270; *Vesp.* 793; *Pax.* 275, 1054; *Lys.* 49; *Plut.* 132. *Soph. El.* 1502, ἀλλ' ἔρφ'. *Τφηγού.* *Eur. Or.* 1612, *φονεύσεθ'*; *Ἦδ'* ἔχει.

1194. *διαλλάττοντο*: of reconciliation or compromise of litigants also in *Vesp.* 1395, 1421.

1195. *ὑπανιῶντο*: by paying the fees (*πρυνανεία*). But, as the next verses show, the good intentions of the law-giver have been frustrated by the avarice of the judges, who require the fees to be paid too early by a day.

1196. *πῶς*: how does it come that...? Cf. *Eur. Med.* 62, *πῶς σοῦ μόνῃ Μήδεια λείπεσθαι θέλει*;

1197. *αἱ ἀρχαί*: i.e. οἱ ἀρχόντες, who presided over the courts.

ΦΕΙΔΙΠΠΙΑΗΣ.

ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν.
ὅπως τάχιστα τὰ πρυτανεῖ ὑφελοῖατο,
1200 διὰ τοῦτο προτένθουσιν ἡμέρα μῦ.

ΣΤΡΕΨΙΑΔΗΣ.

εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,
ἡμέτερα κέρδη τῶν σοφῶν ὄντες, λίθοι,

1198. προτένθαι: from Ath. iv. 171c, it seems prob. that these were a commission appointed by law (for a different view, see Meineke, Com. Graec. II. 859 f.), to taste beforehand (προτενθεῖν, 1200) the flesh set apart for sacrifice. Philyll. 7, ἡ τῶν προτενθῶν Δορκία καλουμένη, seems to imply that they made a joint feast (prob. out of the sacrificial flesh) on the first evening of the Apaturia, a festival, common to all Ionians, celebrated at Athens in the month Pyanepsion, in commemoration of the bonds of relationship. Just as these enjoyed the feast before the rest of the people, so the archons take the fees before the time. — γάρ: freq. in the fourth place. Cf. Av. 1545; Plut. 146. It is occasionally found even farther removed from the beginning, as Alex. 35; δ δασπότης οὐμὸς περὶ λόγους γὰρ ποτε θεέτριψε. This is rare, except in late comedy. Cf. Soph. Phil. 1450 f., κειρὸς καὶ πλοῦς | ὅς' ἐπείγει γὰρ κατὰ πρύμναν.

1199. ὅπως: not const. with τάχιστα, but introducing a final clause, which is in appos. with τοῦτο in the next verse. Cf. Ach. 756, πρόβουλοι τοῦτ' ἔπραττον, ὅπως τάχιστ' ἀπολοῖμεθα. — ὑφελοῖατο: instead of -οῖατο, the poets freq. use -οῖατο, which is virtually the only form in Hom. and Hdt. Cf. Eg. 662 (γελοῖατο); Pax,

209 (αἰσθανοῖατο). So -αῖατο for -αῖατο, Av. 1147, etc.

1200. ἡμέρα: dat. of difference with πρὸ in προτένθουσιν. Cf. 1198.

1201. κακοδαίμονες: Strepsiadest goes into such an ecstasy over the brilliant sophistry of his son, that he bursts out into expressions of contempt for the great crowd of uninitiated, and consequently benighted, spectators sitting before him. — κάθησθε: cf. Dem. Aristocr. 186, οἱ δ' ἄλλοι πεφεναι κισμένοι κάθησθε, τὰ πρῶματα θαυμάζοντες. — ἀβέλτεροι: incorrigibly stupid. Cf. Alex. 240, (Eros) οὐτ' ἀβέλτερος οὐτ' αὖθις ἔμφρων. Menand. 385, ἐκαβελτερώσας τὸν ποτ' ὄντ' ἀβέλτερον.

1202. τῶν σοφῶν: gen. in appos. with the subst. element of the possessive pron. ἡμέτερα. H. 691; G. 137, π. 1. — λίθοι: cf. Philem. 100, (ἡ Νιόβη) ὑπὸ τῶν κακῶν | οὐδὲν λαλῆσαι δυναμένη πρὸς οὐδέναι | προσσηγορεύθη (was called) διὰ τὸ μὴ φωνεῖν λίθος. Apollod. Com. Cargst. 9, σὺ με παντάπασιν ἡγεῖ λίθον. Ter. Hec. ii. 1. 17, me omnino lapidem, haud hominem, putas. Plaut. Mil. iv. 2. 34, nullumst hoc stolidius saxum. Aristippus, being asked what improvement a boy would receive from an education, replied, καὶ εἰ μὴδὲν ἄλλο, ἐν γούν τῷ θεάτρῳ οὐ καθεδεῖται λίθος ἐπὶ λίθῳ.

ἀριθμός, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι;
ὥστ' εἰς ἐμαυτὸν καὶ τὸν υἱὸν τουτονί.

1205 ἐπ' εὐτυχίαισιν ἄστειον μούγκωμιον.

“μάκαρ ὦ Στρεψιάδες,
αὐτός τ' ἔφυς ὡς σοφός,
χοῖον τὸν υἱὸν τρέφεις,”
φήσουσι δὴ μ' οἱ φίλοι

1210 χοῖ δημόται,

ζηλοῦντες ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.
ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.

ΠΑΣΙΑΣ.

εἴτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προΐέναι;

1203. ἀριθμός: Schol., μάταιον πλήθος. Cf. Eur. *Tro.* 476, ἀριστεύοντ' ἐγεινάμην τέκνα, | οὐκ ἀριθμὸν ἄλλως. *Id.* *Heracl.* 997 f., εἰδὼς μὲν οὐκ ἀριθμὸν, ἀλλ' ἐτητύμωσεν | ἀνδρ' ὄντα τὸν σὸν παῖδα. — Hor. *Ep.* i. 2. 27, nos numerus sumus. — ἄλλως: in the sense of *μάτην* this adv. is freq. used with nouns; see on 1120. Cf. Plat. *Theaet.* 176 d, γῆς ἄλλως ἔχθη. Dem. *De Fals. Leg.* 24, ὄχλος ἄλλως. Luc. *Prom.* 11, τοὺς ἀνθρώπους γῆν ἄλλως ὕντας. — νενησμένοι: he prob. refers to jars stored away in rows on shelves constructed like steps, suggested by the spectators seated in such rows. Kock, however, understands him to mean *heaped up*, hence *empty, useless*, and thinks that the whole passage refers, not to the spectators, but to the *ὀβολοστάται* (1155).

1205. ἐπὶ: has the same sense that it has in ἐπὶ τινὶ χαίρειν. Cf. *Lys.* 1276, ἐπ' ἀγαθαῖς συμφοραῖς ὀρχησάμενου Eur. *Alc.* 1155, ἐννέτω | χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰσθάναι. — μούγκωμιον:

μοί, ἐμοί, and σοί suffer crasis chiefly with ε-.

1206. Στρεψιάδες: the unusual voc. form proceeds from the lyric ecstasy of the speaker. But see *Crit. Notes*.

1208. χοῖον: καὶ suffers crasis with almost perfect freedom. H. 77 c; G. 11. 1 b. For this use of οἶος (and ὥς just before) see on 1158.

1209. μέ: governed as τινά in λέγειν τινά τι, the ἐγκώμιον itself corresponding with τι.

1211. δίκας: depends on νικᾷς. See on 99.

1212. εἰσάγων: see on 780.

1214. The creditor Πασίας (cf. 21 f.) appears, conversing with the witness or κλητήρ (see on 1213). — εἴτα: used in continuation of something already said before they appeared. See on 524. — προΐέναι: the mid. is more common in this sense, but the act. is not very rare. Cf. *Hdt.* i. 24. 10, χρήματα μὲν σφὶ προΐέντα, ψυχὴν δὲ παρατερόμενον.

1215 οὐδέποτε γ'. ἀλλὰ κρείττον ἐὺθὺς ἦν τότε
 ἀπερυσθῆναι μᾶλλον ἢ σχεῖν πράγματα,
 ὅτε τῶν ἐμαντοῦ γ' ἕνεκα νυνὶ χρημάτων
 ἔλκω σε κλητεύσονται, καὶ γενήσομαι
 ἐχθρὸς ἔτι πρὸς τοῦτοισιν ἀνδρὶ δημότῃ.
 1220 ἀτὰρ οὐδέποτε γε τὴν πατρίδα κατασχυνῶ
 ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην—

ΣΤΡΕΨΙΑΔΗΣ.

τίς οὗτοςί;

ΠΑΣΙΑΣ.

ἐς τὴν ἔνῃν τε καὶ νέαν.

ΣΤΡΕΨΙΑΔΗΣ.

μαρτύρομαι,

ὅτι ἐς δὺ εἶπεν ἡμέρας. τοῦ χρήματος;

ΠΑΣΙΑΣ.

τῶν δώδεκα μνῶν, ἃς ἔλαβες ὠνούμενος

1215. τότε: when Strepsiadēs came to borrow. See on 1421. — ἦν: without ἄν, because κρείττον denotes something absolute and independent of the conditional notion. Compare *melius erat, longum est, etc.*

1216. ἀπερυσθῆναι: to keep off blows, i.e. to act unblushingly by denying that he had any money. Cf. Menand. 818, ἀπερυσθῆναι πᾶς, ἐρυσθῆναι οὐδὲν ἔτι.

1217. δεῖ: equiv. to ἐπεὶ. See on 7.

1218. A process at law, whether public or private, began with the summons (κλήσις, πρόσκλησις) which the plaintiff made in person accompanied by witnesses (κλητῆρες, κλήτορες: cf. Av. 147, Vesp. 1416, and Dem. as quoted on 134), but without entering the house of the defendant. Then the written accusation with the names of these witnesses was presented. If

their names were wanting, the accusation could not be accepted. — κλητεύσονται: κλητεύειν is either in ius vocare of the accuser (cf. Dem. De Cor. 150), or testem esse. Harp., κλητεύσαι δ' ἐστὶ τὸ κλητῆρα γενέσθαι. So here and Vesp. 1413.

1219. ἀνδρὶ δημότῃ: i.e. Strepsiadēs. See on 965, κωμῆτας.

1220. The Athenian patriot Pasiās regards it as a gross violation of his country's principles to give up money without a suit, or perhaps even to let slip an opportunity of going to law, although he is personally averse to litigation (1216). Cf. Av. 1451.

1221. καλοῦμαι Στρεψιάδην: spoken in a loud tone, so that Strepsiadēs, who is within, may hear. See on 1218, and cf. Vesp. 1416 ff.

1223. τοῦ χρήματος: sc. καλεῖ (σὸ) με; See on 22.

1225 τὸν ψαρὸν ἵππον.

ΣΤΡΕΨΙΑΔΗΣ.

ἵππον; οὐκ ἀκούετε;
ὃν πάντες ὑμεῖς ἴστε μισοῦνθ' ἵππικήν.

ΠΑΣΙΑΣ.

καὶ νῆ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

ΣΤΡΕΨΙΑΔΗΣ.

μὰ τὸν Δί' οὐ γάρ πῶ τότ' ἐξηπίστατο
Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑΣΙΑΣ.

1230 νῦν δὲ διὰ τοῦτ' ἔξαρνος εἶναι διανοεῖ;

ΣΤΡΕΨΙΑΔΗΣ.

τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

ΠΑΣΙΑΣ.

καὶ ταῦτ' ἐβελήσεις ἀπομόσαι μοι τοὺς θεούς;

ΣΤΡΕΨΙΑΔΗΣ.

ποίους θεούς;

ΠΑΣΙΑΣ.

τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ.

1226. *ὃν*: the antec. is the subj. of *ἔλαβες* in 1224. Cf. 1377, 1380; *Vesp.* 487, 518; *Ran.* 1058; *Pax*, 865; *Lys.* 661; *Thesm.* 706.

1228. *μὰ τὸν Δία*: qualifies *ἐξηπίστατο*. The assent to the statement in 1227 is implied by *γάρ*.

1232. *ἐβελήσεις*: sc. in court.

1233. During the time of the two wanting dipodies, Pasion stands in mute amazement. Monometers for analogous purposes are used also at

222 and *Ac.* 407; a dimeter, *Ac.* 404. See on 1097.

1234. Cf. *Poll.* viii. 142, *τρεῖς θεοὺς δμύναι κελεύει ὁλόων*. There is a special appropriateness in the three here named: Zeus, as chief of the gods and *ὄρκιος*; Hermes, as the god of gain (*κερδῶνος*); Poseidon, the *θεὸς ἵππιος*, since the transaction related to a horse. Cf. *Paus.* as quoted on 83. *Plat. Legg.* xi. 936 e, *ἐὰν μὲν εἰδῇ, μαρτυρεῖτω· ἐὰν δὲ εἰδέναι μὴ*

ΣΤΡΕΨΙΑΔΗΣ.

νῇ Δία,

1235 κὰν προσκαταθείην γ', ὥστ' ὁμόσαι, τριώβολον.

ΠΑΣΙΑΣ.

ἀπόλοιο τοίνυν ἔνεκ' ἀναιδεΐας ἔτι.

ΣΤΡΕΨΙΑΔΗΣ.

ἄλσιν διασμηχθεὶς ὄναιτ' ἂν οὔτοσί.

ΠΑΣΙΑΣ.

οἴμ' ὥς καταγελᾷς.

ΣΤΡΕΨΙΑΔΗΣ.

ἔξ χόας χωρήσεται.

ΠΑΣΙΑΣ.

οὐ τοι μὰ τὸν Δία τὸν μέγαν καὶ τοὺς θεοὺς
1240 ἐμοῦ καταπροΐξει.

ΣΤΡΕΨΙΑΔΗΣ.

θαυμασίως ἦσθην θεοῖς,
καὶ Ζεὺς γελοῖος ὁμνύμενος τοῖς εἰδόσιν.

φη, τοὺς τρεῖς θεοὺς Δία καὶ Ἀπόλλωνα καὶ Θέμιν ἀπομόσας ἢ μὴν μὴ εἰδέναι ἀπαλλατέσθω τῆς δίκης.

1235. Such is his contempt for these gods that, in order to have an opportunity of swearing falsely by them, he would deposit three obols in addition (προσκαταθείην) to the πρυτανεία.

1236. ἔτι: besides, i.e. not only for your dishonesty, but also your ἀναιδεΐας. Some take it in the sense of aliquando, as in Eur. Alc. 731, δίκας τε δώσεις τοῖσι κηδεσταῖς ἔτι.

1237. Strepsiades speaks of Pasias as a wine-skin (ἀσκός). Cf. Schol., τὰ γὰρ παχεία ὑπὸ πίμελης τῶν δερμάτων ἄλσι μαλαττόμενα εἰρύτερα γίνεταί. An-

tiph. 19, τοῦτον οὖν | δι' οἰνοφυλῆαν καὶ πάχος τοῦ σώματος | ἀσκὸν κάλοῦσι πάντες οὐπιχώριοι. Plut. 1062, ἵναιο μεντᾶν, εἰ τις ἐκπλύνει σε (wash you out).

1238. οἴμ' ὥς: see on 773.—χόας: the χοῦς contained 12 κοτύλαι, or 5.75 pints.—χωρήσεται: will hold. The act. is more common in this sense.

1240. καταπροΐξει: i.e. προῖκα καταφρονήσει. The verb either takes the gen. as here and Vesp. 1396, or else is used without an obj., generally having a partic. connected with its subj.—ἦσθην: see on 174.

1241. τοῖς εἰδόσιν: the knowing ones, i.e. those initiated into the modern science of the sophists. Cf.

ΠΑΣΙΑΣ.

ἦ μὴν σὺν τούτῳ τῷ χρόνῳ δώσεις δίκην.
 ἀλλ' εἴτε γ' ἀποδώσεις τὰ χρήματ' εἴτε μή,
 ἀπόπεμψον ἀποκρινάμενος.

ΣΤΡΕΨΙΑΔΗΣ.

ἔχε νυν ἥσυχος.

1245 ἐγὼ γὰρ αὐτίκ' ἀποκρινοῦμαι σοι σαφῶς.

ΠΑΣΙΑΣ.

τί σοι δοκεῖ δράσειν; ἀποδώσειν σοι δοκεῖ;

ΣΤΡΕΨΙΑΔΗΣ.

ποῦ 'σθ' οὗτος ἀπαιτῶν με τὰργύριον; λέγε,
 τουτὶ τί ἐστι;

ΠΑΣΙΑΣ.

τοῦθ' ὃ τι ἐστί; κάρδοπος.

ΣΤΡΕΨΙΑΔΗΣ.

ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὢν;
 1250 οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί,
 ὅστις καλέσειε κάρδοπον τὴν καρδόπην.

[Eur.] *Rhes.* 973, *σεμνὸς τοῖσιν εἰδόσιν θεός*. Plat. *Symp.* 199 a, contrasted with *τοῖς μὴ γινώσκουσι*. Alex. 290, *τοῖς γὰρ ὀρθῶς εἰδόσιν | τὰ θεῖα μέλζω μητρὸς οὐκ ἔστιν ποτέ*.

1242. Cf. 865. — *τούτῳ*: i.e. τῷ Διί. Pasion, leaving Strepsiadēs to the vengeance of Zeus for his blasphemy, proceeds to look after his own interests. See *Crit. Notes*.

1244. *ἔχε νυν ἥσυχος*: though *ἔχειν* is very often used intr. with advs., *ἥσυχος* seems to be the only adj. with which it is thus used. Cf. Eur. *Med.* 550, *ἀλλ' ἔχ' ἥσυχος*. The same

phrase is found also in Hdt. viii. 65. 29.

1245 f. Strepsiadēs goes within for the dough-tray. Pasion speaks to the witness. Before the latter can answer, Strepsiadēs returns. See *Crit. Notes*.

1247. *ἀπαιτῶν*: see on 452.

1248. *ὃ τι ἐστί*: see on 214.

1249. *ἔπειτα*: and still. See on 860.

1250. This is identical with 118.

1251. *καλέσειε*: for mood, see on 770. — *τήν*: art. indicating the obj. which with the pass. would be subj.

ΠΑΣΙΑΣ.

οὐκ ἄρ' ἀποδώσεις;

ΣΤΡΕΨΙΑΔΗΣ.

οὐχ ὅσον γέ μ' εἰδέναι.

οὐκουν ἀνύσας τι θᾶπτον ἀπολιταργίῃς
ἀπὸ τῆς θύρας;

ΠΑΣΙΑΣ.

ἄπειμι, καὶ τοῦτ' ἴσθ', ὅτι

1255 θήσω πρυτανεῖ, ἥ μῆκέτι ζώην ἐγώ.

ΣΤΡΕΨΙΑΔΗΣ.

προσαποβαλεῖς ἄρ' αὐτὰ πρὸς ταῖς δώδεκα.
καίτοι σε τοῦτό γ' οὐχὶ βούλομαι παθεῖν,
ὅτιν' ἵκαλεσας εὐθηλικῶς τὴν κάρδοπον.

ΑΜΤΝΙΑΣ.

ἰὼ μοί μοι.

ΣΤΡΕΨΙΑΔΗΣ.

ἔα.

1260 τίς οὐτοσί ποτ' ἔσθ' ὁ θρηνῶν; οὐ τί που

1252. ὅσον εἰδέναι: see *Crit. Notes*. Cf. *Rax*, 856, εὐδαιμονικῶς γε πράττει, ὅσα γ' ὧδ' ἔχειν. *Eccl.* 350, οὐκουν πονηρά γ' ἐστὶν ὃ τι καμ' εἰδέναι. *Plat. Theaet.* 145 a, οὐχ ὅσον γ' ἐμὲ εἰδέναι. For this seemingly independent use of the inf., see *GMT.* 100; *G.* 268.

1253. ἀνύσας τι: see on 181.—ἀπολιταργίῃς? cf. *Bekk. Anecd.* 431, 11, ἀπολιταργήσαι(-ίσαι)· ταχέως ἀποδραμεῖν. ἔστι παρὰ τοῖς κωμικοῖς τοῖς παλαιοῖς. The verb occurs only once elsewhere, and then without the prep., *Rax*, 562, εἰθ' ὥπως λιταργιοῦμεν οἰκαδ' ἐς τὰ χωρία.

1256. προσαποβαλεῖς: see on 1136.—ταῖς δώδεκα: sc. *μναῖς*. Cf. 21,

1224. There is no longer the slightest pretence that he does not owe the money.

1258. ὅτιν': merely because (assigning the cause of τοῦτο παθεῖν, not of οὐ βούλομαι).—τὴν κάρδοπον: cf. 689 ff. *Pasias*, by the way, had not indicated the gender at all. Cf. 1248. Here *Pasias* departs.

1259. ἰὼ μοί μοι: a tragic wail.

1260. ἔα: this word is used as an excl. either at something startling in its nature that is told, or at something unexpected (whether startling or not) that is witnessed, i.e. seen or heard. Some exceptions have been created by faulty emendations.

τῶν Καρκίνου τις δαιμόνων ἐφθέγξατο ;

ΑΜΥΝΙΑΣ.

τί δ' ; ὅστις εἰμί, τοῦτο βούλεσθ' εἶδέναι ;
ἀνὴρ κακοδαίμων.

ΣΤΡΕΨΙΑΔΗΣ.

κατὰ σεαυτὸν νυν τρέπου.

ΑΜΥΝΙΑΣ.

ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντῳ
1265 ἵππων ἐμῶν · ὦ Παλλὰς, ὥς μ' ἀπώλεσας.

1261. **Καρκίνου**: the elder Carcinus, not to be confounded with the later tragedian of the same name, was a son of Thorycius, or, acc. to Dobree and Fritzsche, of Xenotimus (Thuc. ii. 23. 2). His scenic dances are reputed to have been excellent. Nothing is left of his tragedies. His sons, Xenocles (also a tragedian; see on *Ran.* 86), Xenotimus, and Xenarchus (a fourth name is doubtful), like their father, are often ridiculed by the comic poets. Cf. *Vesp.* 1482-1537. — **δαιμόνων**: παρ' ὑπόνοιαν for παῖδων (Schol.). From the tragic wail (1259) Strepsiades, acc. to one interpretation, suspects that it may be the voice of one of these sons that he hears, and he designates them as the *demigods* (divine sons) of the Crab (**Καρκίνου**). It is possible, however, that **δαιμόνων** refers to the characters in the tragedies of Carcinus, and that Ar. ridicules his wailing style. The former view is favored by the fact that here follow some verses (1264 f., 1272) from the *Licymnius* of Xenocles, the son of Carcinus. Tlepolemus, son of Heracles, when a youth, slew, in his father's house at

Tiryns, Licymnius, who was the uncle of Heracles, being the brother of Alcmena. Acc. to the Schol. on Hom. *Il.* ii. 661 ff., and Apollod. ii. 8. 2, the killing was accidental, but acc. to Pind. *Ol.* 7. 20 ff., and other writers, it was intentional, but in the heat of anger. He had to flee, and was slain before Troy. Acc. to Fritzsche, the verses here parodied were uttered by Tlepolemus immediately after the accidental killing; acc. to Welcker, they were uttered by Alcmena when she learned of the death of her brother. The parody is thought to have reference also to the failure of the tetralogy to which the play belonged.

1263. Identical with *Ach.* 1019.

1264. The verses of the tragedy were about as follows: ὦ σκληρὲ δαῖμον, ὦ τύχαι χρυσάμπυκες | (δόμων ἐμῶν) · ὦ Παλλὰς, ὥς μ' ἀπώλεσας. Amyntias means that his horses have run away and broken his carriage. Cf. [Eur.] *Rhes.* 118. — **θραυσάντῳ**: rim-crushing. Analogously Eur. *Hel.* 154, φοναῖς θηροκτόνοισι. Aesch. *Eum.* 281, μητροκτόνον μίσημα. *Id. Theb.* 314 f., ἀνδροκλέτειραν νόσον, βίσηπλον ἔταν. Hdt. vii. 190. 10, συμφορῇ παιδοφόνος.

ΣΤΡΕΨΙΑΔΗΣ.

τί δαί σε Τληπόλεμός ποτ' εἵργασται κακόν;

ΑΜΤΝΙΑΣ.

μὴ σκῶπτέ μ', ὦ τάν, ἀλλά μοι τὰ χρήματα
τὸν υἱὸν ἀποδοῦναι κέλευσον ἄλαβεν,
ἄλλως τε μέντοι καὶ κακῶς πεπραγότι.

ΣΤΡΕΨΙΑΔΗΣ.

1270 τὰ ποῖα ταῦτα χρήμαθ' ;

ΑΜΤΝΙΑΣ.

ἀδανείσατο.

ΣΤΡΕΨΙΑΔΗΣ.

κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

ΑΜΤΝΙΑΣ.

ἵππους ἐλαύνων ἐξέπεσον, νῆ τοὺς θεούς.

1266. τί δαί: see on 491.

1267. μὴ σκῶπτε: μὴ with the *pres. impv.* is regularly used to forbid or remonstrate against a thing already going on. Of course παῦσαι (*impv.*) with the partic. may be employed, but the command is then positive.

1269. ἄλλως τε μέντοι: both for other reasons, indeed. μέντοι implies that there are other quite sufficient reasons for his paying the debt besides the misfortune which the creditor has suffered. Aesch. uses ἄλλως τε πάντως similarly.

1271. κακῶς . . . εἶχες: he alludes to κακῶς πεπραγότι (1269), which he refers to the lending of the money: you were then, indeed, in a sad condition, i.e. crazy (when you lent it).

1272. From Xenocles. See on 1261.—ἐξέπεσον: Kock supplies τῶν χρημάτων. It seems natural, how-

ever, to take this lit. as a part of Amynias's calamity. He evidently pretends to have suffered an accident with his carriage. That he came in one is shown by 1302. The poet, of course, may intend a pun here as he does in 1269.

1273. ἀπ' ὄνου καταπισάν: a proverbial expression, meaning *be out of one's senses*, or something of the kind. Cf. Plat. *Legg.* iii. 701 c, (οὐ δεῖ) καθάπερ ἀχάλεινον κεκτημένον τὸ στόμα βιάσθαι τοῦ λόγου φερόμενον κατὰ τὴν παρομίαν ἀπὸ τίνος ὄνου πεσεῖν (*i.e. talk wildly*). Analogously *Vesp.* 1370, τί ταῦτα ληρεῖς, ὥσπερ ἀπὸ τύμβου πεσών. These examples show that the expression is not primarily a pun on ἀπὸ νοῦ πεσεῖν, and some, including Kock, hold that it never can be such a pun, because the latter expression was never used. That these words,

ΣΤΡΕΨΙΑΔΗΣ.

τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσών;

ΑΜΤΝΙΑΣ.

ληρῶ, τὰ χρήματ' ἀπολαβεῖν εἰ βούλομαι;

ΣΤΡΕΨΙΑΔΗΣ.

1275 οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγιαίνεις.

ΑΜΤΝΙΑΣ.

τί δαί;

ΣΤΡΕΨΙΑΔΗΣ.

τὸν ἐγκέφαλον ὥσπερ σεσεῖσθαί μοι δοκεῖς.

ΑΜΤΝΙΑΣ.

σὺ δὲ νῆ τὸν Ἑρμῆν προσκεκλήσεσθαί γ' ἐμοί,
εἰ μὰ ποδώσεις τὰ ρύριον.

ΣΤΡΕΨΙΑΔΗΣ.

κάτειπέ νυν,

πότερα νομίζεις καινὸν αἰετὸν Δία

however, may have been intelligible, as a pun, seems prob. from such phrases as ἐξ ἐλπίδων πίπτοντας (Eur. *Erg.* 424), τοῦμπαλιν πεσεῖν φρενῶν (Eur. *Hipp.* 390), etc.

1275. αὐτός: this is obscure. αὐτός must either be in contrast with τὰ χρήματα ("you need not trouble yourself about a little money, for you are certainly ill off yourself," i.e. "you need to recover your senses rather than your money"), or else the contrast is with the broken carriage: "You must be hurt yourself." "Why so?" "You seem to have suffered a concussion of the brain." See *Crit. Notes*.

1276. ὥσπερ: as it were; like *aspen*, quasi. Cf. *Pax*, 234, ὥσπερ ἡσβόμην. *Vesp.* 395; *Theam.* 869.

Plat. *Phaedr.* 260 e, ὥσπερ ἀκούειν δοκῶ τινῶν προσιόντων. *Id. Phaed.* 88 d, δ λόγος ὥσπερ ὑπέμνησέ με. *Id. Crat.* 384 c, ὥσπερ ὑποπτεύω αὐτὸν σκώπτειν. *Id. Lys.* 222 c, ὥσπερ μεθύομεν ὑπὸ τοῦ λόγου. *Id. Men.* 235 c, ἀναγκασθήσεται ὥσπερ αὐτοσχεδιάζειν.

1277. προσκεκλήσεσθαί: the fut. pf. is the only fut. pass. of καλεῖν and its compounds used by early writers, except that καλεῖσθαι (fut. mid.) sometimes has a pass. sense.

1278. μὰ ποδώσεις: a long vowel rarely suffers crasis with α, but sometimes η and μη with α form one syllable. Some regard this as crasis (so in the text), others as aphaeresis (G 11, 2, n. 4), others as synizesis.

1279. A problem much discussed in those days. Cf. Schol. Ap. Rh.

1280 ὕδωρ ὑδωρ ἐκάστοτ', ἥ τὸν ἥλιον
 ἔλκειν κάτωθεν ταῦτό τοῦθ' ὕδωρ πάλιν;

AMTNIAΣ.

οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς οὖν ἀπολαβεῖν τὰργύριον δίκαιος εἶ,
 εἰ μηδὲν οἴσθα τῶν μετεώρων πραγμάτων;

AMTNIAΣ.

1285 ἀλλ' εἰ σπανίζεις, τὰργυρίου μοι τὸν τόκον
 ἀπόδοτε.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;

AMTNIAΣ.

τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ καθ' ἡμέραν
 πλέον πλέον τὰργύριον αἰεὶ γίγνεται

iv. 269, Διογένης ὁ Ἀπολλωνιάτης ἐπὶ ἡλίου (φασίν) ἀρπάζεσθαι τὸ ὕδωρ τῆς θαλάσσης. (See Sen. Q. N. iv. 2.) Democr. Agric. 2. 4 (Mullach), τὰ μὲν οὖν πεδία δι' ὅλης ἐπέχοντα τῆς ἡμέρας τὸν ἥλιον ἐξαμέλγειν (suck out) τὸ ὕγρον καὶ ἐξατμίζειν (evaporate). Hipp. Aër. p. 537, ὁ ἥλιος ἀνάγει καὶ ἀναρπάζει τοῦ ὕδατος τὸ λεπτότατον καὶ ἀπὸ τῆς θαλάσσης. Arist. Meteor. ii. 2. 10, ἔτι δ' ἢ ἐπὶ τοῦ ἡλίου ἀναγωγῇ τοῦ ὕγρου ὁμοία τοῖς θερμαινόμενοις ὕδασιν ἔστιν ἐπὶ πυρός. Ibid. 11, φανερώς γὰρ αἰεὶ τὸ ἀναχθὲν ὀρώμεν καταβαῖνον πάλιν ὕδωρ. Luc. Icarom. 7, ὕδατοποτεῖν τοὺς ἀστέρας, τοῦ ἡλίου καθάπερ ἱμονίῃ τινι (rope of a draiw-well) τὴν ἰκμῶδα ἐκ τῆς θαλάσσης ἀνασπῶντος καὶ ἀπασιν αὐτοῖς διανέμοντας.

1285. ἀλλά: this word often cuts

short a conversation, or introduces a new topic, without any adversative reference to what precedes, like our "well." — τὰργυρίου: this has been objected to by Cobet as being unnecessary; but cf. Dem. Pantæn. 5, μισθοῦται δ' οὗτος παρ' ἡμῶν τοῦ γιγνομένου τόκου τῷ ἀργυρίῳ, πέντε καὶ ἑκατὸν δραχμῶν τοῦ μηνός. For the gen. with τόκος, cf. 1158, τόκος τόκων.

1286. ἀπόδοτε: sc. you and your son. — θηρίον: the witticism turns upon the two-fold meaning of τόκος, offspring and interest. The latter is, in fact, a metaphorical use of the former, as explained in Arist. Pol. i. 10. 5.

1288. πλέον πλέον: so μάλλον μάλλον without καί, Ran. 1001. Alex. 28. Eur. Iph. T. 1406.

ὑπορρέοντος τοῦ χρόνου;

ΣΤΡΕΨΙΑΔΗΣ.

καλῶς λέγεις.

1290 τί δῆτα; τὴν θάλατταν ἔσθ' ὃ τι πλείονα
νυνὶ νομίζεις ἢ πρὸ τοῦ;

ΑΜΥΝΙΑΣ.

μὰ Δί', ἀλλ' ἴσῃν.

οὐ γὰρ δίκαιον πλείον' εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

κῆῖτα πῶς

αὕτη μέν, ὦ κακόδαιμον, οὐδὲν γίγνεται
ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ
1295 ζητεῖς ποιῆσαι τὰργύριον πλείον τὸ σόν;
οὐκ ἀποδιώξεις σαυτὸν ἀπὸ τῆς οἰκίας;
φέρε μοι τὸ κέντρον.

ΑΜΥΝΙΑΣ.

ταῦτ' ἐγὼ μαρτύρομαι.

ΣΤΡΕΨΙΑΔΗΣ.

ὑπαγε, τί μέλλεις; οὐκ ἔλῃς, ὦ σαμφόρα;

1289. ὑπορρέοντος: the prep. denotes the imperceptible nature of the flow of time. — καλῶς λέγεις: expresses not so much approval of what Amynias says, as satisfaction at the definition of τόκος, esp. the simile (πλέον γίγνεται ὑπορρέοντος τοῦ χρόνου), which suits the purpose of Strepsiades so well.

1290. Cf. Lucr. vi. 608 ff., principio mare mirantur non redere maius | naturam, quo sit tantus decursus aquarum, | omnia quo veniant ex omni flumina parte.

1296. ἀποδιώξεις: a sarcasm referring to the fact that Amynias is a plaintiff, διώκων: "will you not prosecute yourself away?" Cf. Av. 1020 (addressed to the geometer Meton), οὐκ ἀναμετρήσεις σαυτὸν ἀπὸ τῆς οἰκίας;

1297. φέρε: addressed to a slave. — κέντρον: used in driving horses and oxen, hence 1298, οὐκ ἔλῃς; Cf. Soph. O. T. 809, κῆρα διπλοῖς κέντροισί μου καθίκετο.

1298. ὑπαγε: "get up!" See on Ran. 174. — οὐκ ἔλῃς: "won't you go along?" Cf. 1302. Used differently Eq. 603; Ran. 203.

ΑΜΤΝΙΑΣ.

ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν;

ΣΤΡΕΨΙΑΔΗΣ.

ᾄξεις; ἐπιαλῶ

1300 κεντῶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον.

φεύγεις; ἐμελλόν σ' ἄρα κινήσειν ἐγὼ

αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

ΧΟΡΟΣ.

(Στροφή.)

οἶον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ
γέρων ὄδ' ἐξαρθεῖς

1305 ἀποστερηῆσαι βούλεται

τὰ χρήμαθ' ἀδανείσατο·

κοῦκ ἐσθ' ὅπως οὐ τήμερον λήψεται τι

πράγμ', ὃ τοῦτον ποιήσει τὸν σοφιστὴν ἴσως,

1310 ἀνθ' ὧν πανουργεῖν ἤρξατ', ἐξαίφνης κακὸν λαβεῖν τι.

1299. ὕβρις: cf. *Ran.* 21. *Ter. And.* i. 5. 2, quid est, si hoc non contumelia est?—ἐπιαλῶ: sc. τὸ κέντρον. The compound ἐπιᾶλλειν is found, besides here, only *Frg.* 461, and *Phryn.* 2, and with so-called tmesis in *Hom.* The simple verb ἰᾶλλειν is found in *Aesch.*, but not in *Soph.*, *Eur.*, or *Ar.*

1300. σειραφόρον: see on 122.

1301. ἐμελλόν σ' ἄρα: used in exulting over the accomplishment of a resisted purpose: "I thought I should," etc. Cf. *Ran.* 268; *Vesp.* 460. Without ἄρα (*hæra*) *Eur. Cycl.* 608, δάσειν δ' ἐμελλες ἀνοσίου δαιτὸς δίκας. *Id. Med.* 1354 f., σὺ δ' οὐκ ἐμελλες τᾶμ' ἀτιμᾶσας λέχῃ | τεργνὸν διᾶξειν βίονον.—ἄρα is often used like *hæra*, as *Vesp.* 460, 889, etc.

1302. αὐτοῖς: for the use of αὐτός

in connexion with the dat. of accompaniment, see *H.* 774 a; *G.* 188, 5, κ. Cf. *Eq.* 3, 7, 849; *Ran.* 226, 476, 560; *Av.* 1257, and often.—That *Strepsiadēs* is not merely carrying out his simile of a horse, but alludes to a real carriage, is shown by ξυνωρίσιν (*your horses*), unless indeed this refers to the ζύγιοι, *Pasias* being σειραφόρος (1300).

1303–1320: a strophe (1303–1310) and antistrophe (1311–1320), which some think were sung respectively by the two half-choruses.—The Chorus here declares its real views to the spectators. Cf. 1458 ff.

1306. χρήματα: the pers. obj. is not expressed. *H.* 724, 748 a; *G.* 164, with n. 2. Cf. 1463.

1309. See *Crit. Notes*.

(Ἀντιστροφή.)

οἶμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν, ὅπερ
 πάλαι ποτ' ἐζήτει,
 εἶναι τὸν υἱὸν δεινὸν οἱ
 γνώμας ἐναντίας λέγειν

1315 τοῖσιν δίκαιοις, ὥστε νικᾶν ἅπαντας

οἷσπερ ἂν ξυγγένηται, κἂν λέγῃ παμπόνηρ'.

1320 ἴσως δ', ἴσως βουλήσεται κάφωνον αὐτὸν εἶναι.

ΣΤΡΕΨΙΑΔΗΣ.

ιοὺ ἰού.

ὦ γείτονες καὶ ξυγγενεῖς καὶ δημόται,

ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.

οἶμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.

1325 ὦ μιარέ, τύπτεις τὸν πατέρα;

ΦΕΙΔΙΠΠΙΔΗΣ.

φήμ', ὦ πάτερ.

ΣΤΡΕΨΙΑΔΗΣ.

ὁρᾷθ' ὁμολογοῦνθ' ὅτι με τύπτει.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μάλα.

1315. νικᾶν: the subj. is Phidippides, the obj. ἅπαντας. — ξυγγένηται: encounters (in dispute).

1321-1510: the exodus (ἐξοδος).

1321. Strepsiades rushes out of the house, pursued and beaten by his son, and calling for protection. The spectators were prepared by 799 to comprehend this situation.

1323. πάσῃ τέχνῃ: const. with ἀμυνάθετε. See on 885.

1324. οἶμοι κακοδαίμων: οἶμοι having become a mere excl., the nom. is freq. connected with it. So even in the case of οἶμοι μοι, ἰὼ μοι, and other excl. phrases, where μοι is written

apart. Cf. Frg. 308, οἶμοι κακοδαίμων τῆς τόθ' ἡμέρας. — κεφαλῆς: excl. gen. See on 153. Cf. 166.

1325. At Athens the penalty for this crime was partial ἀτιμία, deprivation of civil rights. Cf. Andoc. 1. 74, ὅποσοι τοὺς γονέας κακῶς ποιοῖεν, ἄτιμοι ἦσαν τὰ σώματα. Aeschin. 1. 28, ἂν τις λέγῃ (attempt to speak) ἐν τῷ δήμῳ, τὸν πατέρα τύπτων ἢ τὴν μητέρα, τοῦτον οὐκ ἐφ' λέγειν (ὁ νομοθέτης).

1326. ὁρᾷτε: inv. or indic., prob. the former. "Imperativus mirantis est et stupentis ob facinus inauditum." G. Hermann. The sent. may be interr.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.

ΦΕΙΔΙΠΠΙΔΗΣ.

αὐθὶς με ταῦτ' αὐτὰ καὶ πλείω λέγε.

ἀρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;

ΣΤΡΕΨΙΑΔΗΣ.

1330 ὦ λακκόπρωκτε.

ΦΕΙΔΙΠΠΙΔΗΣ.

πάττε πολλοῖς τοῖς ῥόδοις.

ΣΤΡΕΨΙΑΔΗΣ.

τὸν πατέρα τύπτεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

κάποφανῶ γε νῆ Δία,

ὥς ἐν δίκη σ' ἔτυπτον.

ΣΤΡΕΨΙΑΔΗΣ.

ὦ μιὰρώτατε,

καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;

ΦΕΙΔΙΠΠΙΔΗΣ.

ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.

ΣΤΡΕΨΙΑΔΗΣ.

1335 τουτὶ σὺ νικήσεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

πολύ γε καὶ ῥαδίως.

1327. πατραλοῖα: obs. the unusual quantity of -ᾱ, voc. of -ας. — For a full presentation of the views of Socrates concerning the relations of children to their parents, cf. Xen. Mem. ii. 2-10; i. 2. 49-55.

1329. ἀκούων: used as pass. of λέγειν in the sense it has in 1328.

1330. λακκόπρωκτε: this seems to be a strengthened substitute for εὐρύπρωκτος. It occurs also in Cephisid. 8, and λακκοπρωκτία in Eupol. 303. — ῥόδοις: cf. 910, 912.

1333. γένοιτο: the subj. is prob. πατέρα τύπτειν ἐν δίκη.

1335. τουτὶ: see on 1087.

ἐλοῦ δ' ὁπότερον τοῖν λόγῳ βούλει λέγειν.

ΣΤΡΕΨΙΑΔΗΣ.

ποίῳ λόγῳ;

ΦΕΙΔΙΠΠΙΔΗΣ.

τὸν κρείττον' ἢ τὸν ἥττονα.

ΣΤΡΕΨΙΑΔΗΣ.

ἐδίδαξάμην μέντοι σε νῆ Δί', ὦ μέλε,
τοῖσιν δίκαιοις ἀντιλέγειν, εἰ ταῦτά γε
1340 μέλλεις ἀναπείσειν, ὥς δίκαιον καὶ καλὸν
τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οἶμαι μέντοι σ' ἀναπείσειν, ὥστε γε
οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντερεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὃ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

ΧΟΡΟΣ.

(Στροφή.)

1345 σὸν ἔργον, ὦ πρεσβῦτα, φροντίζεις, ὅπῃ
τὸν ἄνδρα κρατήσεις·
ὥς οὗτος, εἰ μή τῳ 'πεποιθέν, οὐκ ἂν ᾔην

1336. ἐλοῦ: an extravagant display of the indifference of the sophists as to which side of a question they are to support. Cf. 1042. As a matter of fact, there is no room for a choice, as Strepsiades surely cannot argue in favor of a son's right to beat his father; and if he should do so, Phidippides would be compelled to argue, not only against his own conduct, but also against the doctrine which he had just promulgated and proposed to defend (1332).

1338. ἐδίδαξάμην: see on 127. — μέντοι: this gives the sent. a tone of

bitter irony, — well I did indeed, etc. Cf. 887 f.

1340. ἀναπείσειν: the pers. obj. is omitted, and so made general. See on 143.

1344. ὃ τι καὶ λέξεις: what in the world you will say. The force of καὶ in such cases may usually be brought out by the tone of the voice in translating: "I wish to see (hear) what you will say." See on 785 and 840.

1347. ἐπεποιθέν: equiv. to an impf. πεποιθέναι, rely upon, takes dat. of person or thing. — Obs. that here the -ν cannot be omitted. H. 87 a.

οὕτως ἀκόλαστος.

ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γέ τοι

1350 τὰνδρὸς τὸ νόημα.

ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι,

χρὴ δὴ λέγειν πρὸς τὸν χορόν· πάντως δὲ τοῦτο
δράσεις.

ΣΤΡΕΨΙΑΔΗΣ.

καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι,
ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,

1355 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα

ῥῆσαι Σιμωνίδου μέλος, τὸν Κρίον, ὡς ἐπέχθη.

ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν

1356. The most pleasing entertainment at feasts was the singing of songs (the so-called σκόλια) in turn by the guests. When one had finished he handed a branch of laurel or myrtle (1864) to another, who then sang. See on *Ran.* 1301 and 1302. *Cf. Eq.* 529; *Vesp.* 1222 ff.; *Fig.* 2, *ῥῆσον δὴ μοι σκόλιόν τι λαβὼν* 'Αλκαίου *κἀνακρέοντος*. *Fig.* 377, *ὁ μὲν ᾄδεν* 'Αδμήτου λόγον (*cf. Vesp.* 1239) *πρὸς μυρρίνην*, | *ὁ δ'* αὐτὸν ἠνάγκαζεν 'Αρμόδιου μέλος. *Eupol.* 310, quoted on 179. — *Κρίον*: a *fig.* of the ode is preserved, Simon. 15, *ἐπέεσθ' ὁ Κρίος οὐκ ἀεικέως* | *ἐλθὼν ἐς εὐδενδρον ἀγλαὸν Διὸς* | *τέμενος*. It was prob. an *ἐπινίκιον* in honor of a victory gained by Crius, the Aeginetan wrestler; not, as some think, a victory gained over him. But Strepsiades, having a total misconception of the ode, prob. mistook *Κρίον* (which some write *Κρίον*) for *κρίον* (so in Mss.), and changed *ἐπέεατο* (*adorned himself*) into the pass., so that the words meant *how the ram was sheared*. The allusion to the "shearing of Crius," though based on a misconception, would please

the Athenians, as Crius of Aegina (whom Valckenaer identifies with the one here referred to) had been delivered up to the Athenians by Cleomenes (*Hdt.* vi. 50 and 73) because of the hostile and traitorous attitude of the Aeginetans at the opening of the Persian wars; and indeed *ἐπέχθη* may be meant to suggest this very delivery. *Hdt.* vi. 50 *fin.* has a pun on the name, *Κλεομένης εἶρετο τὸν Κρίον*, *ὁ τι οἱ εἶη τὸ οὐνομα*· *ὁ δὲ οἱ τὸ ἐὼν ἔφρασε*. *ὁ δὲ Κλεομένης πρὸς αὐτὸν ἔφη*· 'Ἦδη νῦν καταχαλκοῦ, *ὁ κριέ, τὰ κέρεια ὡς συνοισόμενος μεγάλῳ κακῷ*. — *Κρίον* is a proleptic acc.

1357. *ἀρχαῖον*: *cf. Eupol.* 140, *τὰ Ξησιχόρου τε καὶ Ἀλκμάνος Σιμωνίδου τε ἀρχαῖον ἀεῖδεν*· *ὁ δὲ Γνήσιππος ἔστιν ἀκοῦειν*. *κεῖνος νυκτερίν' εὖρε μοιχοῖς ἀείσματ'* (*cf.* 1371), *ἐκκαλεῖσθαι γυναῖκας*. — The Socratics regarded the universal custom of enlivening feasts with play and song as a mark of intellectual poverty. *Cf. Plat. Prot.* 347 c-e; *Symp.* 176 e. — *εἶν'*: for the elision, see on 780, and *cf.* 7, 42, 523, 550, 988, 1140, 1262, 1341.

ᾷδειν τε πίνονθ', ὥσπερὶ κάχρυσ γυναικ' ἀλούσαν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

οὐ γὰρ τότ' εὐθὺς χρῆν σ' ἀράττεσθαί τε καὶ πατεῖσθαι

1360 ᾷδειν κελεύονθ', ὥσπερὶ τέττιγας ἐστιῶντα;

ΣΤΡΕΨΙΑΔΗΣ.

τοιαῦτα μέντοι καὶ τότ' ἔλεγεν ἔνδον, οἰά περ νῦν,
καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητήν.
κἀγὼ μόλις μέν, ἀλλ' ὅμως ἡνέσχόμην τὸ πρῶτον·
ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα
1365 τῶν Αἰσχύλου λέξαι τί μοι· κἄθ' οὗτος εὐθὺς εἶπεν
1367 ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν.
1368 κἀνταῦθα πῶς οἶεσθέ μου τὴν καρδίαν ὀρεχθεῖν;

1358. Women, when grinding, naturally sang songs to while away time. An ἐπιμύλιος φθῆ is preserved, Bergk *Poet. Lyr.* III. p. 673, ἄλει, μύλα, ἄλει· καὶ γὰρ Πιττακὸς ἄλει, μεγάλας Μυτιλάνας βασιλεύων.— ὥσπερ: quasi. Obs. that no finite verb can be supplied.

1360. τέττιγας: the cicadae only drank a little dew, acc. to ancient belief, and derived the rest of their pleasure from song. Cf. *Anacreont.* 43. 1 ff., μακαρίζομέν σε, τέττιξ, | ὅτε δενδρέων ἐκ' ἄκρων | ὀλίγην δρόσον πεπωκὼς | βασιλεὺς ὅπως ἀεΐσεις. Plut. *Mor.* 660 f., 'ν ἀέρι καὶ δρόσῳ καθάπερ οἱ τέττιγες σιτούμενον.

1364. ἄλλά: at least, at any rate. Cf. 1369; *Av.* 1598. Dem. *Olyn.* III. 33, εἰαν οὖν ἀλλὰ νῦν γ' ἔτι ἀπαλλαγέντες τούτων τῶν ἐθῶν ἐθελήσῃτε στρατεῦσθαι, κτέ.— μυρρίνην: see on 1356.

1365. εἶπεν: this verb not rarely takes a pred. acc. of a partic. or an adj. Cf. Aesch. *Cho.* 682, τεθνεῶντ' Ὀρέστην εἰπέ. *Eum.* 638, ταύτην τοιαύ-

την εἶπον. *Soph. El.* 676, θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω. Xen. *Hell.* v. 2. 18, ἣν εἰρήκαμεν δύναμιν μεγάλην ὄσαν. With the obj. omitted, as in our example, Eur. *Alc.* 142, καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι. *Soph. El.* 890, ὡς ἡ φρονούσαν ἢ μῶραν λέγης.

1367. ψόφου: bombast. Cf. *Ran.* 492. *Soph. Aj.* 1116, τοῦ δὲ σοῦ ψόφου οὐκ ἂν στραφείην.— ἀξύστατον: cf. Plut. *Mor.* 1014 b, ἀκοσμία ἦν ἀσύστατον τὸ σαματικὸν ἔχουσα· τοῦτο δ' ἦν ἀναρμοστία ψυχῆς οὐκ ἐχούσης λόγον.— στόμφακα: cf. *Vesp.* 721. Schol. Hermog. in Walz *Rhett.* vii. p. 963, 13, στομφάζειν ἐστὶ τὸ κομπάζειν καὶ ἀλαζονεύεσθαι. Greg. Cor. *ibid.* p. 1253, 18, μιμεῖται ὁ ποιητῆς διὰ τῶν στομφαστικῶν λέξεων τὸ σεμνὸν τοῦ ἥρωος.— κρημνοποιόν: crag-composing, rugged. Cf. *Eq.* 628; *Ran.* 818 ff., 929, 940.

1368. ὀρεχθεῖν: this verb prob. denotes convulsive struggle, such as is

- 1366 ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς·
 ὁμως δὲ τὸν θυμὸν δακὼν ἔφην· σὺ δ' ἀλλὰ τούτων
 1370 λέξον τι τῶν νεωτέρων, ἅττ' ἐστὶ τὰ σοφὰ ταῦτα.
 ὁ δ' εὐθύς ῥησ' Εὐριπίδου ῥῆσίν τιν', ὡς ἐβρίνει
 ἀδελφός, ὠλεξίκακε, τὴν ὁμομητρίαν ἀδελφήν.
 καὶ γὰρ οὐκέτ' ἐξηнесχόμεν· ἀλλ' εὐθύς ἐξαράττω
 πολλοῖς κακοῖς καὶ σχροῖσι· κῆτ' ἐντεῦθεν, οἷον εἰκός,
 1375 ἔπος πρὸς ἔπος ἡρειδόμεσθ'· εἴθ' οὗτος ἐπαναπηδᾷ,
 κάπειτ' ἔφλα με κάσπῳ δει κάπνιγε κάπέτριβεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐκ οὐκ δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαυεῖς
 σοφώτατον;

ΣΤΡΕΨΙΑΔΗΣ.

σοφώτατόν γ' ἐκείνον; ὦ — τί σ' εἶπω;
 ἀλλ' αὖθις αὖ τυπτήσομαι.

seen in animals when slaughtered. Cf. Hom. *Il.* xxiii. 30. Opp. *H.* ii. 583, σφακέλω δέ οἱ ἔνδον ὀρεχθεῖ κραδίη. Ap. Rh. ii. 49, καὶ οἱ ὀρέχθει θυμός.

1369. δακὼν: cf. *Ran.* 43; *Vesp.* 1083.

1371. The reference is to Macareus and Canache in the *Αἰσλος* of Eur. Cf. Ov. *Trist.* ii. 384, nobilis est Canache fratris amore sui. See on *Ran.* 850 and 1475.

1372. ὦ ἀλεξίκακε: sc. Ἀπολλων, who was appealed to by persons exposed to danger. Cf. *Av.* 61. Here it is the very name or thought of the crime that is terrible. In *Pax*, 422, ἀλεξίκακος is used of Hermes, but not in an excl. See on *Eq.* 1307. — ὁμομητρίαν: a man was allowed to marry his half-sister (as in the case of Cimon and Elpinice), provided they had not a common mother, but actual instances

of such marriages were rare, and were not regarded with favor. Cf. Plut. *Them.* 32. [*Andoc.*] 4. 33.

1373. καὶ γὰρ οὐκέτι: the synzesis of ω with οὐ- is not rare, esp. in ἐγὼ οὐ(κ).

1375. ἡρειδόμεσθα: see on 558.

1376. ἔφλα: descriptive impf., proceeded to pommel, etc. Cf. Plut. 784.

1378. ὦ — τί σ' εἶπω: he cannot find a word adequate to the occasion. Cf. *Pax*, 520 ff. Dem. *De Cor.* 22, ὦ — τί ἂν εἰπὼν σέ τις ὀρθῶς προσείποι; Xen. *Hell.* ii. 3. 47, ἀποκαλεῖ κόθορνόν με, ὡς ἀμφοτέροις περὶ ὁμοῦ ἀρμόττειν· ὅστις δὲ μηδετέροις ἀρέσκει, τοῦτον — ὦ πρὸς τῶν θεῶν — τί ποτε καὶ καλέσαι χρεῖ; In another sense, Verg. *Aen.* i. 327, o — quam te memorem, virgo?

1379. τυπτήσομαι: fut. mid. with pass. signification. — ὦν: sc. τύπτοι.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

νῆ τὸν Δί', ἐν δίκη γ' αὖ.

ΣΤΡΕΨΙΑΔΗΣ.

1380 καὶ πῶς δικαίως; ὅστις, ἀναίσχυντε, σ' ἐξέθρεψα,
αἰσθανόμενός σου πάντα τραυλίζοντας, ὃ τι νοοίης.
εἰ μὲν γε βρῦν εἵποισ, ἐγὼ γνούς ἂν πιεῖν ἐπέσχον·
μαμμᾶν δ' ἂν αἰτήσαντος ἡκόν σοι φέρων ἂν ἄρτον·
κακκᾶν δ' ἂν οὐκ ἔφθης φράσαι, καὶ γὰρ λαβὼν θύραζε
1385 ἐξέφερον ἂν καὶ προὔσχόμεν σε· σὺ δέ με νῦν ἀπάγ-

χων

βοῶντα καὶ κεκραγὸς ὅτι
χεῖρτιώην, οὐκ ἔτλης
ἔξω ἔξενεγκεῖν, ὦ μιარέ,
θύραζέ μ', ἀλλὰ πνιγόμενος

1390 αὐτοῦ ποίησα κακκᾶν.

ΧΟΡΟΣ.

(Ἀντιστροφή.)

οἶμαί γε τῶν νεωτέρων τὰς καρδίας
πηδᾶν, ὃ τι λέξει.
εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος
λαλὼν ἀναπείσει,

1380. πῶς: qualifies the omitted verb, δικαίως being equiv. to ἐν δίκη.
— ἀναίσχυντε, σ': see *Crit. Notes*.

1382. βρῦν: Bekk. *Anecd.* 31, 9, βρῦ, τὸ ὑποκόρισμα, ὃ ἐστὶ λεγόμενον τοῖς παιδίοις σύμβολον τοῦ πιεῖν. — ἐπέσχον: cf. οἶνον ἐπισχῶν, Hom. *Il.* ix. 489; *Od.* xvi. 444.

1384. φράσαι: the partic. is much more freq. than the inf. with φράσσειν. GMT. 112, 2; H. 984. See *Crit. Notes*. — καί: parataxis, instead of hypotaxis with πρὶν, is employed when φράσσειν is accompanied by οὐ, no

sooner . . . , than, etc. Cf. Xen. *Eq.* 5. 10, οὐ φθάσει ἐξαγόμενος ὁ ἵππος καὶ εὐθὺς δμοῖός ἐστι τοῖς ἀκαθάρτοις.

1385. προὔσχόμεν: held you out, — nurses' technical phrase. — ἀπάγχων: cf. *Av.* 1348, 1352. — με: see *Crit. Notes*.

1390. αὐτοῦ: often means on the spot (illico), just where one is.

1392. πηδᾶν: i.e. with anxious expectation, and hence followed by an indir. question. Cf. Plat. *Symp.* 215e, μᾶλλον ἢ τῶν κορυβαγνιάντων ἢ τε καρδία πηδᾷ καὶ δάκρυα ἐκχεῖται. Plut. *Mor.* 30a, τοῦ μὲν (Ἐκτορος)

1395 τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν
ἀλλ' οὐδ' ἐρεβίνθου.

σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά,
πειθῶ τινα ζητεῖν ὅπως δόξεις λέγειν δίκαια.

ΦΕΙΔΙΠΠΙΔΗΣ.

ὥς ἥδὺν καινοῖς πράγμασιν καὶ δεξιοῖς ὁμιλεῖν
1400 καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύνασθαι.
ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνη προσείχον,
οὐδ' ἂν τριῖ εἰπεῖν ῥήμαθ' οἶός τ' ἦν, πρὶν ἐξαμαρτεῖν.
νυνὶ δ', ἐπειδὴ μ' οὐτοσὶ τούτων ἔπαυσεν αὐτός,
γνώμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,
1405 οἶμαι διδάξειν ὥς δίκαιον τὸν πατέρα κολάζειν.

ΣΤΡΕΨΙΑΔΗΣ.

ἵππευε τοῖνυν νῇ Δι', ὥς ἔμοιγε κρεῖττόν ἐστιν

κινδυνεύοντος ἢ καρδία πηδῆ. The const. exactly as in Cic. *Fam.* iii. 12. 3, *vides sudare me iam dudum, quo modo et ea tuear quae mihi tuenda sunt et te non offendam.*

1396. ἀλλ' οὐδέ: the neg. applies to the whole sent., — (not only not at a large price) but not even for a pea would I purchase, etc. The ellipsis had prob. faded from consciousness. Cf. Diphil. 58, τὸ δειπνον ἀλλ' οὐδ' αἶμ' ἔχει. Dem. *De Fals. Leg.* 37, ὑπὲρ δὲ Φωκίων ἢ Θεσπίων ἢ ὧν οὗτος ἀπήγγελλε πρὸς ὑμᾶς ἀλλ' οὐδὲ μικρόν (sc. ἔρεστι γεγραμμένον). [Dem.] *Prooem.* 48, τῶν ὑμετέρων ἀλλ' οὐδὲ τὸ σμικρότατον φροντίζουσιν. For the general idea, cf. *Pax*, 1223, οὐκ ἂν πριαίμην (τὸ λόφω) οὐδ' ἂν ἰσχύδως μιᾶς. Plaut. *Mil.* ii. 3. 45, non ego tuam empsim vitam vitiosa nuce.

1397. μοχλευτά: cf. 568. This is prob. a parody on Eur. *Med.* 1317, τί

τάσδε κινεῖς κἀναμοχλεύεις πύλας; But Ar. at the same time uses μοχλευτά as a metaphor from πέτρας μοχλεύειν (Plat. *Com.* 67).

1398. ὅπως δόξεις: many read δόξης. On the use of the fut. indic. in final clauses, see GMT. 44, 1, n. 1, and 45, n. 8 with foot-note (*fin.*).

1402. ἄν: habitual. Cf. *Soph. Phil.* 295, εἴτα πῦρ ἂν οὐ παρῇν. — τρία: cf. *Pind. Nem.* 7. 48, τρία ἔπεα διαρκέσει. *Ter. Phorm.* iv. 3. 33, ut est ille bonus vir, tria non commutabitis verba hodie inter vos.

1403. οὐτοσὶ: i.e. Strepsiades. Phidippides is addressing the spectators. — τούτων: Schol., τῶν κατὰ τὴν ἱππικὴν. For case, see H. 748; G. 174.

1406. νῇ Δία: see on 314. Cf. *Lys.* 95. Here a concession is offered by the inv., as is further indicated by τοῖνυν, well then. νῇ Δία instead of πρὸς Διός may be used also with the opt. of wish when it is not a formal prayer. Cf. *Ran.* 86.

ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβῆναι.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἐκέισε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,
καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ' ἔτυπτες;

ΣΤΡΕΨΙΑΔΗΣ.

1410 ἔγωγέ σ', εὐνοῶν γε καὶ κηδόμενος.

ΦΕΙΔΙΠΠΙΔΗΣ.

εἰπὲ δὴ μοι·

οὐ καμὲ σοὶ δίκαιόν ἐστιν εὐνοοῦνθ' ὁμοίως
τύπτειν, ἐπειδήπερ τόδ' ἐστὶν εὐνοεῖν τὸ τύπτειν;
πῶς γὰρ τὸ μὲν σὸν σῶμα χρή πληγῶν ἀθῶων εἶναι,
τοῦμὸν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καγῶ.

1415 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς;

φήσεις νομίζεσθαι σὺ παιδὸς τοῦτο τοῦργον εἶναι·

1407. Obs. the alliteration. — τρέφειν τέθριππον: cf. Hdt. vi. 125. 26, ὁ Ἀλκμέων οὗτος (sc. ὁ Μεγακλῆος) οὕτω τεθριπποτροφῆσας Ὀλυμπιάδα ἀναιρέται. The older Miltiades was οἰκίης τεθριπποτρόφου, Hdt. vi. 35. 4.

1408. μέτειμι: cf. Plat. *Phaed.* 88 d, λέγε, πῇ ὁ Σωκράτης μετήλθε τὸν λόγον; Hdt. vii. 239. 1, ἀνείμι δὲ ἐκέισε τοῦ λόγου τῇ μοι τὸ πρότερον ἐξέλιπε.

1411. σοὶ εὐνοοῦντα τύπτειν: when two verbs, which govern different cases, have a common obj., it is usually put in the case required by the nearer verb, unless the other is more important. When one verb is a partic. the rule still holds good, unless, indeed, there is a tendency to use the case required by the partic. Cf. Thuc. vi. 11. 1, ἀνόητον ἐπὶ τοιοῦτους ἵναί, ὡν κρατήσας μὴ κατασχέσει τις. Plat. *Lach.* 187 a, τίνων ἤδη ἔλλων ἐπιμεληθέντες ἐκ φαύλων ἀγαθοὺς ἐποιήσατε; Dem. *De Cor.* 162, οὐς σὺ

ζῶντας κολακεύων παρηκολούθεις. *Thesm.* 213, ἐμοὶ δ' τι βούλει χρῶ λαβάν.

1415. In Eur. *Alc.* 691, in replying to the reproaches uttered by Admetus because his father Pheres had not died in his stead, the latter says, χαίρεις ὀρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς; Cf. *Thesm.* 194. The parody is rendered conspicuous by the trimeter inserted among the tetrameters. Some, however, propose to fill out the tetrameter by adding something, such as προσήκειν (Herwerden), or σὺ χρῆναι (Cobet). As the verse stands, δοκεῖς means *think it right*, just as δοκεῖ means *it seems right*. Cf. Aesch. *Ag.* 16, ὅταν δ' αἰεῖδεν δοκῶ. Soph. *Ant.* 1102, καὶ ταῦτ' ἐπαινέεις καὶ δοκεῖς παρειαθεῖν; In the parodied passage δοκεῖς means simply *think*.

1416. σὺ: used because of the antithesis with ἐγώ in the next verse. — παιδός: cf. *Vesp.* 1297 f. — ἔργον: see on 1494.

ἐγὼ δέ γ' ἀντίποιμ' ἄν, ὡς δις παῖδες οἱ γέροντες,
εἰκός τε μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,
ὄσῳ περ ἐξαμαρτάνειν ἦττον δίκαιον αὐτοῦς.

ΣΤΡΕΪΙΑΔΗΣ. *

1420 ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν.

ΦΙΛΙΠΠΙΔΗΣ.

οὐκ οὖν ἀνὴρ ὁ τὸν νόμον τιθεὶς τότε ἦν τὸ πρῶτον,
ὥσπερ σὺ καγώ, καὶ λέγων ἔπειθε τοὺς παλαιούς;
ἦττόν τι δῆτ' ἐξεστὶ καμοὶ καινὸν αὖ τὸ λοιπὸν
θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν;
1425 ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι,
ἀφίεμεν καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.
σκέψαι δὲ τοὺς ἀλεκτρούνας καὶ τᾶλλα τὰ βοτὰ ταυτί,

1417. δις παῖδες: a common proverbial expression. Cf. Cratin. 35, ἦν δρ' ἀληθὴς ὁ λόγος, ὡς δις παῖς γέρον. Theopomp. Com. 69, δις παῖδες οἱ γέροντες ὀρθῶ τῷ λόγῳ.

1418. εἰκός τε: continuation of subord. sent. introduced by ὡς. The latter part of the verse is corrupt. See Crit. Notes.

1420. Strepsiadēs is driven to the necessity of appealing to usage.

1421. νόμον: implied by νομίζεται. The two meanings of νόμος, custom and law, viz. that the father should not be beaten, are here intentionally confounded. — τιθεὶς: impf. partic., — ὅς τότε τὸ πρῶτον ἐτίθει. Cf. Lys. 1. 33, ὁ τὸν νόμον τιθεὶς θάνατον αὐτοῖς ἐποίησε τὴν ζημίαν. Dem. De Cor. 6, (οἱ νόμοι) οὓς ὁ τιθεὶς ἐξ ἀρχῆς Σόλων, κτέ. Aeschin. 1. 33, καὶ τί προσέταξεν ὁ τιθεὶς τὸν νόμον; — τότε: i.e. on the occasion suggested by νομίζεται. Cf. 1215, 1361, 1456; Ran. 136. See on Eq. 483.

1425. εἴχομεν: πληγὰς ἔχειν is

equiv. to the pf. of πληγὰς λαμβάνειν. Cf. Polyb. xxxi. 7. 17, ὁ δῆμος δεῖται πάντων ὑμῶν ἱκανὰς ἔχων πληγὰς λήξαντας τῆς ὀργῆς διαλυθῆναι. In such cases πληγὴ denotes the result, stripe.

1427. In the iambic tetrameter the anapaest in the fourth place is very rare, except in prop. names (Ran. 912). Here it could be obviated by writing, with Bothe, ἀλέκτορας (see on 666); but this would be the only occurrence of this word in comedy outside of anapaestic metres. This objection is not very serious, as the word is not of freq. occurrence; and the Socratic lesson (cf. 666, 851) would in any case justify its use by Phidippides. Cratin. 41, ὁ δ' ἡλίθιος ὥσπερ πρόβατον βῆ βῆ λέγων βαδίσει, is considered doubtful. — ταυτί: οὗτοσί does not always refer to things actually present, but often refers to something just mentioned, or otherwise made present to the mind. Cf. 424, 1473. Pherecr. 143. 20, ποῖος οὗτοσί (just mentioned) ὁ

ὥς τοὺς πατέρας ἀμύνεται· καίτοι τί διαφέρουσιν
ἡμῶν ἐκεῖνοι, πλὴν γ' ὅτι ψηφίσματ' οὐ γράφουσιν;

ΣΤΡΕΨΙΑΔΗΣ.

1430 τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρύονας ἅπαντα μιμεί,
οὐκ ἐσθίεις καὶ τὴν κόπρον καπὶ ξύλου καθεύδεις;

ΦΕΙΔΙΠΠΙΔΗΣ.

οὐ ταυτόν, ὦ τάν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίη.

ΣΤΡΕΨΙΑΔΗΣ.

πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μὴ, σαυτὸν ποτ' αἰτιάσει.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ πῶς;

ΣΤΡΕΨΙΑΔΗΣ.

ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ κολάζειν·

1435 σὺ δ', ἣν γένηταί σοι, τὸν υἱόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἦν δὲ μὴ γένηται,
μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανῶν τεθνήξεις.

Timotheos; Nicoph. 1, ταυτὶ τὰ πονήρ' ὀρνέ-
θια. Similarly, τὰ τοιαυτὰ, Pax, 1280.

1428. πατέρας ἀμύνεται: cf. Av.
1347 f. Schol. on Aesch. Eum. 861,
μάχιμον γὰρ τὸ ὄρνεον (δ' ἀλεκτρύων),
τῶν τε ἄλλων ζῴων τὸ συγγενὲς αἰδο-
μένων μόνος οὐ φείδεται.

1429. ψηφίσματα: see on 1018. Cf.
Eq. 1388.

1431. ἐπὶ ξύλου: see Crit. Notes.

1432. Phidippides, in turn, is great-
ly perplexed, and appeals to (hypo-
thetical) authority, just as Strepsiades
had appealed to usage (1420).

1433. πρὸς ταῦτα: see on 990. He
refers to such arguments as he has
used. — εἰ δὲ μὴ: otherwise, merely

reversing in cond. form what pre-
cedes, whether it be affirmative or neg.
GMT. 52, 1, κ. 2. Cf. Ran. 625; Vesp.
435; Av. 133; Pax, 384. Xen. Anab.
iv. 3. 6, οὐτ' ἐν τῷ ὕδατι τὰ ὄπλα ἦν
ἐχειν· εἰ δὲ μὴ, ἤρπασεν δ' ποταμός.

1436. ἐγχανῶν: Schol., καταγελάσας.
Cf. Eq. 1313; Vesp. 721, 1007; Ach.
221, etc. — τεθνήξεις: the Att. writers
prob. used only the act. form of
τεθνήξω and ἐσθήξω, but in late writers
the mid. became common. Cf. Luc.
Soloec. 7, ἀττικίζοντος δὲ τινος καὶ
τεθνήξει εἰπόντος ἐπὶ τοῦ τρίτου (in
the third person). See Crit. Notes.
These forms are, in fact, simple futs.,
formed as if from τεθνήκω, ἐσθήκω.

ΣΤΡΕΨΙΑΔΗΣ.

ἐμοὶ μὲν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια,
 κᾶμοιγε συγχωρεῖν δοκεῖ τούτοισι τὰπειικῇ.
 κλάειν γὰρ ἡμᾶς εἰκός ἐστ', ἣν μὴ δίκαια δρῶμεν.

ΦΕΙΔΙΠΠΙΔΗΣ.

1440 σκέψαι δὲ χᾷτέραν ἔτι γνώμην.

ΣΤΡΕΨΙΑΔΗΣ.

ἀπὸ γὰρ ὁλοῦμαι.

ΦΕΙΔΙΠΠΙΔΗΣ.

καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἃ νῦν πέπονθας.

ΣΤΡΕΨΙΑΔΗΣ.

πῶς δὴ; δίδαξον γάρ, τί μ' ἐκ τούτων ἐπωφελήσεις.

ΦΕΙΔΙΠΠΙΔΗΣ.

τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω.

ΣΤΡΕΨΙΑΔΗΣ.

τί φῆς, τί φῆς σύ;

τοῦθ' ἕτερον αὖ μεῖζον κακόν.

ΦΕΙΔΙΠΠΙΔΗΣ.

τί δ', ἦν ἔχων τὸν ἥττω

1445 λόγον σε νικήσω λέγων,
 τὴν μητέρ' ὡς τύπτειν χρεών;

1437. ἥλικες: among the spectators.

1440. ἀπὸ γὰρ ὁλοῦμαι: see on 792.

1443. τί φῆς: see on 235.

1446. Eur. *Or.* 552 ff. and Aesch. *Eum.* 658 ff. seem to teach that the mother had lower claims to honor than the father; but the circumstances

in both cases are such that no inference can be drawn as to the general view of those poets on the subject. Socrates, however, held obedience and filial affection towards even a petulant mother most sacred. Cf. Xen. *Mem.* ii. 2. — ὧς: this clause is the obj. of νικήσω. See on 99.

ΣΤΡΕΨΙΑΔΗΣ.

τί δ' ἄλλο γ' ἢ, ταῦτ' ἦν ποιῆς,
οὐδέν σε κωλύσει σεαυ-
τὸν ἐμβαλεῖν ἐς τὸ βάραθρον

1450

μετὰ Σωκράτους
καὶ τὸν λόγον τὸν ἦττω.
ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγώ,
ὑμῖν ἀναθεὶς ἅπαντα τὰμὰ πράγματα.

ΧΟΡΟΣ.

αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,
1455 στρέψας σεαυτὸν εἰς πονηρὰ πράγματα.

ΣΤΡΕΨΙΑΔΗΣ.

τί δῆτα ταῦτ' οὐ μοι τότ' ἡγορεύετε,
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε;

1447. τί δ' ἄλλο γ' ἢ: analogous to ἄλλο τι ἢ; we may supply the proper form of γίγνεσθαι or ποιεῖν; but the explanation offered for *δτι τὶ*, 755, applies also here. See on 1192. In 1495 and *Ran.* 198, *ποιῶ* is clearly understood. — *ταῦτ' ἦν*: an emphatic word is sometimes placed before a conj. which regularly begins a clause. Cf. *Theopomp. Com.* 59. 5, *ταῦτ' ἦν ποιῆς*, *ῥάων ἔσει την οὐσίαν*.

1449. τὸ βάραθρον: the *Barathrum* was a large, cavernous cleft in the earth at the north-west base of the Hill of the Nymphs, on which the observatory now stands. At the present day it is not very deep, the distance from the top of the cleft proper to the bottom being only some 30 feet. Acc. to ancient commentators, criminals were sometimes executed by being cast into it; but it is likely

that in most supposed instances merely their remains were cast in after the execution. In special cases men were thrown into it alive. Cf. *Hdt.* vii. 133. 4, *οἱ μὲν* ('*Ἀθηναῖοι*) *τοὺς αἰτέοντας ἐς τὸ βάραθρον, οἱ δὲ* (*Σπαρτιῆται*) *ἐς φρέαρ ἐμβalόντες ἐκέλευον γῆν τε καὶ ὕδωρ ἐς τούτων φέρειν παρὰ βασιλέα* (*Δαρεῖον*). *Plat. Gorg.* 516 e. *Xen. Hell.* i. 7. 20 (where a *ψήφισμα* prescribes the punishment); *ibid.* 84. *Ran.* 574; *Eq.* 1362; *Plut.* 431, 1109.

1453. ἀναθεῖς: entrusting. Cf. *Av.* 546. *Thuc.* viii. 82. 1, *οἱ δὲ στρατηγὸν αὐτὸν* (sc. *Ἀλκιβιάδην*) *εἰλοντο καὶ τὰ πράγματα πάντα ἀνετίθεσαν*. *Plut. Per.* 32, *τῆς πόλεως ἐκείνῃ μόνῃ ἀναθείσης αὐτήν*.

1455. στρέψας: possibly a play on his name.

1456. τότῃ: *Schol.*, *ὅτε τὴν ἀρχὴν προσῆλθεν ὑμῖν*.

ΧΟΡΟΣ.

ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ' ὄντιν' ἂν
 γνῶμεν πονηρῶν ὄντ' ἐραστήν πραγμάτων,
 1460 ἔως ἂν αὐτὸν ἐμβάλωμεν εἰς κακόν,
 ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.
 οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμην
 ἀποστρεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,
 1465 τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτην
 ἀπολεῖς μετελθών, οἱ σέ καμ' ἐξηπάτων.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.

ΣΤΡΕΨΙΑΔΗΣ.

ναὶ 'ναί, καταιδέσθητι πατρῶν Δία.

ΦΕΙΔΙΠΠΙΔΗΣ.

ἰδοὺ γε Δία πατρῶν· ὡς ἀρχαῖος εἶ.

1458. Cf. Aesch. Pers. 742, ἀλλ' ὅταν σπεύδῃ τις αὐτός, καὶ θεὸς ξυνάπτεται.—On the sudden change in the attitude of the Chorus, see Intro. § 23.—ὄντιν' ἂν: the antec. is the pers. obj. of ποιούμεν. See Crit. Notes.

1464. ὅπως: see on 824.—ὦ φίλτατε: addressed to Phidippides.

1466. μετελθών: pursuing with vengeance. Cf. Eur. Bacch. 345, τῆς σῆς δ' ἀνοίας τήνδε τὸν διδάσκαλον | δίκην μέτειμι. Freq. in this sense in Aesch. and Eur., and found also in Aeschin., Antipho, and other prose authors, but not elsewhere in comedy.

1467. Phidippides recalls his father's reproof, 871.

1468. πατρῶν: the α in πατρῶν indicates that this is a parody. See on 320. Plat. Euthyd. 302 c d states expressly that Ζεὺς was worshipped as πατρώος among several other Hellenic peoples, but not among the Athenians or any other people of the Ionian race. Acc. to Porson, the tragedians attempted to make amends by popularizing the epithet at Athens; but Lobeck calls attention to the fact that they use it only in reference to heroes descended from Zeus. Cf. Aesch. Frg. 146. Soph. Tr. 288, 753. Eur. El. 671.—Strepsiades takes the word as meaning protector of fathers.

1469. See on 818. Cf. 872.

1470 Ζεὺς γάρ τις ἔστω;

ΣΤΡΕΨΙΑΔΗΣ.

ἔστιν.

ΦΕΙΔΙΠΠΙΑΔΗΣ.

οὐκέτ' ἔστ' ἐπεὶ

Δῖνος βασιλεύει τὸν Δῖ' ἐξεληλακῶς.

ΣΤΡΕΨΙΑΔΗΣ.

οὐκ ἐξεληλακ', ἀλλ' ἐγὼ τοῦτ' ῥόμην
διὰ τουτουὶ τὸν Δῖνον. οἴμοι δεῖλαιος,
[ὅτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἡγησάμην.]

ΦΕΙΔΙΠΠΙΑΔΗΣ.

1475 ἐνταῦθα σαντῶ παραφρόνει καὶ φληνάφα.

ΣΤΡΕΨΙΑΔΗΣ.

οἴμοι παρανοίας· ὥς ἐμαινόμην ἄρα,
ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτην.
ἀλλ', ὦ φίλ' Ἑρμῇ, μηδαμῶς θύμαινέ μοι,

1471. 828 repeated ironically.

1472. τοῦτο: see *Crit. Notes*.

1473. τουτουί: Socrates. ου is shortened as in 658.—δεῖλαιος: in this word αι, though sometimes long (12, 709, 1504) is often shortened, esp. in οἴμοι δεῖλαιος. Cf. *Av.* 990; *Vesp.* 40, 165, 202, 1150, etc. This shortening sometimes occurs in *Soph.* and *Eur.* Diphthongs in some other words are occasionally shortened before another vowel, esp. in comedy. Cf. *Pax*, 1111 οἶόν τε, 1213 ἐκεινοί, 1280 τοιαντί; *Vesp.* 1369 πολαν; and rarer cases, *Eg.* 479 f. βοιωτῶν and βοιωτοῖς; *Vesp.* 282, φιλαθήναιος; *Lys.* 247, οἶει. Polyzel. 11. 3, Ἀθηναίων. See also on 1046.

1474. δτε: see on 7.—This verse

was prob. interpolated by some one who found τουτονί in 1473 (see *Crit. Notes*) and referred it to an object present on the stage representing Δῖνον. There could not be any representation of the sort, because the god Δῖνος was not a fiction of the Socratics, but a misconception on the part of Strepsiades. Moreover, had there been such an earthenware object at the schoolhouse, it would have been mentioned at 200 ff.

1475. σαντῶ: αὐτὸς κατὰ σαντόν.

1477. ἐξέβαλλον: for the use of the impf. see on προσετίθει, 63.

1478. We must imagine a statue of Hermes near the house of Strepsiades on the stage. To the mouth of this statue he applies his ear as if

- μηδέ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε
 1480 ἐμοῦ παρανοήσαντος ἀδολεσχία.
 καί μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφήν
 διωκάθω γραψάμενος, εἴθ' ὃ τι σοι δοκεῖ.
 ὀρθῶς παραινεῖς οὐκ ἔων δικορραφεῖν,
 ἀλλ' ὥς τάχιστ' ἐμπιμπράναι τὴν οἰκίαν
 1485 τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία,
 κλίμακα λαβὼν ἔξελθε καὶ σμυνήν φέρων,
 καῖπειτ' ἐπαναβάς ἐπὶ τὸ φροντιστήριον
 τὸ τέγος κατάσκαπτ', εἰ φιλεῖς τὸν δεσπότην,
 ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν.
 1490 ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην,
 κἀγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην

to receive advice. Similarly in *Pax*, 658 ff., Hermes himself converses with the statue of Peace. See on 83.

1482. *διωκάθω*: subjv., the indir. question being at the same time a deliberative one. See on 87.—*ὃ τι*: he might have said *εἴτε διωκάθω, εἴτε τί*, in which *τί* takes the place of a verb in the subjv.; but instead of *τί* he said *ὃ τι σοι δοκεῖ*, in which the deliberative subjv. could not be used, as this is an ordinary relative clause, *whatever you choose*.

1483. He pretends to have received a divine commission to do—what he has made up his mind to do.—*δικορραφεῖν*: i.e. to act the *δικορράφος* (*δίκη*, a *suit*, and *ράπτειν*, *stitch*, *patch up*, *plot*). Cf. *Av.* 1435. *Apollo.* 13. 121, *ψεύδεται*, *ἐπιορκεῖ*, *μαρτυρεῖ*, *δικορραφεῖ*, *κλέπτει*, *τελωνεῖ*.

1484. *ἐμπιμπράναι*: "Attici ἐμπιμπράναι dicebant et ἐμπίμπλασθαι, quae formae ubique inventis libris restituendae sunt, metro saepe iubente, semper

permittente: nam a Graeculis demum fictae sunt formae ἐμπίπρημι et ἐμπίπλαμαι." Cobet. Cf. *Thesm.* 749, *ἐμπίμπρατε*; *Lys.* 311, *ἐμπιμπράναι*; *Ach.* 447, *ἐμπίμπλαμαι*. It should be remembered that *πλ* and *πρ* never make position in *Ar.*, and that *ι* in the reduplication of the pres. stem is short.

1485. *ἀδολεσχῶν*: the usual epithet employed in stigmatizing the philosophers. Cf. *Frg.* 418. *Eupol.* 311. *Plat. Phaed.* 70 c.—*Ξανθία*: Xanthias is a slave of Strepsiades. The name, like the Lat. *Davos*, is well-nigh common instead of proper.—Strepsiades does not trouble himself now about the gender. Cf. 690 ff.

1488. The chopping is needless, unless it is meant as a preparation for successful burning.

1489. Cf. *Ach.* 511, *σεισας ἅπανιν ἐμβάλοι τὰς οἰκίας*.

1491. *τινὶ*: the same use that ordinarily may be rendered *many a one*; here *a few*.

ἐμοὶ ποιήσω, κεῖ σφόδρ' εἶς' ἀλαζόνες.

ΜΑΘΗΤΗΣ Α.

ἰοὺ ἰού.

ΣΤΡΕΨΙΑΔΗΣ.

σὸν ἔργον, ὦ δᾶς, ἰέναι πολλὴν φλόγα.

ΜΑΘΗΤΗΣ Α.

1495 ἄνθρωπε, τί ποιεῖς;

ΣΤΡΕΨΙΑΔΗΣ.

ὃ τι ποιῶ; τί δ' ἄλλο γ' ἢ
διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘΗΤΗΣ Β.

οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤΡΕΨΙΑΔΗΣ.

ἐκεῖνος, οὐπερ θοῖμάτιον εἰλήφατε.

ΜΑΘΗΤΗΣ Β.

ἀπολεῖς, ἀπολεῖς.

ΣΤΡΕΨΙΑΔΗΣ.

τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,
1500 ἦν ἡ σμυνή μοι μὴ προδῶ τὰς ἐλπίδας,
ἦ γὰρ πρότερόν πως ἐκτραχηλισθῶ πεσών.

ΞΟΚΡΑΤΗΣ.

οὔτος, τί ποιεῖς ἐτεόν, οὐπὶ τοῦ τέγους;

1492. ποιήσω: — — —. See on 1046.
— ἀλαζόνες: see on 102.

1493. The rôles of the pupils, being unimportant, are not played by regular actors, but are provided for by a παραχορήγημα (the part of a secondary chorus or of additional actors).

1494. σὸν ἔργον: cf. 1345, 1307, 1416; *Ran.* 590; *Lys.* 839; *Ecc.* 514;

Thesm. 1172. With following ἰμν, *Av.* 862; *Thesm.* 1208, σὸν ἔργον, φεύγε. In addressing lifeless things, as here, *Lys.* 315 ὁ χύτρα, 381 ὁ χελῶν.

1496. διαλεπτολογοῦμαι: a comic combination or fusion of διαλέγεσθαι with λεπτολογεῖν (320). He refers to cutting the rafters into splinters.

1498. θοῖμάτιον: cf. 497, 856.

ΣΤΡΕΨΙΑΔΗΣ.

ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

ΣΟΚΡΑΤΗΣ.

οἴμοι τάλας, δείλαιος ἀποπνιγήσομαι.

ΜΑΘΗΤΗΣ.

1505 ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι.

ΣΤΡΕΨΙΑΔΗΣ.

τί γὰρ παθόντες τοὺς θεοὺς ὑβρίζετε
καὶ τῆς σελήνης ἐσκοπεῖσθε τὴν ἔδραν;
δίωκε, βάλλε, παῖε, πολλῶν εἵνεκα,
μάλιστα δ' εἰδώς, τοὺς θεοὺς ὡς ἡδίκουν.

ΧΟΡΟΣ.

1510 ἡγείσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον
ἡμῖν.

1503. This verse is 225 repeated in triumphant mockery.

1507. τὴν ἔδραν: *the seat* (i.e. position). Cf. 171. Arist. *Mund.* 2. 7, τῶν ἀστρων τὰ μὲν ἀπλανῆ τῷ σύμπαντι οὐρανῷ συμπεριστρέφονται, τὰς αὐτὰς ἔχοντα ἔδρας, τὰ δὲ πλανητὰ, κτέ. Hdt. iii. 37. 7, ὁ ἥλιος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔδρην ἀφανὴς ἦν. Eur. *Iph. T.* 194, ἀλλάξας δ' ἐξ ἔδρας ἱερὸν θυμὸν ἀγῶς (ἐστρεψεν) ἔλιος. Strepsiades may have in mind the other meaning of ἔδρα, *seat*. Cf. *Thesm.* 133, ὑπὸ τῇν ἔδραν αὐτὴν ὑπῆλθε γάργαλος (*titilla-*

tion). Hipp. *Aēr.* p. 527, αἰμορροῖδες ἐν τῇ ἔδρῃ. In this case σελήνη would be personified, and ἐσκοπεῖσθε would mean *looked at*.


1508 f. Here we have what may be called the "text" or theme of the play, a concise statement of the motive of the poet in writing it. These two verses are, of course, addressed in form to Xanthias.


1510. Cf. *Thesm.* 1218 (end of the play), ἀλλὰ πέπαισται μετρίως ἡμῖν. — The verse is recited by the Coryphaeus.


METRES AND RHYTHMS.


Most of the characters employed in the following pages are explained in the grammars: H. 1067; 1069; 1070. G. 285, 1; 286, 1-4; 287, 4. See S. 11, 3; 9, 1; 13, 2 and 3; 15, 1. For convenient reference, however, they are given here:—


∪ = eighth-note , one normal short syllable (*mora*).


ω = two sixteenth-notes , two short syllables as one *mora*.

> = , an irrational syllable.

— = quarter-note , one normal long syllable (two *morae*).

∩ = , found only in the cyclic dactyl, ∩ ∪ ∪.

⌒ = $\frac{3}{4}$ note , triseme syllable (three *morae*).

⌞ = half-note , tetraseme syllable (four *morae*).

Λ, a pause equal to one short syllable (*mora*).

⋈, a pause equal to one long syllable (two *morae*).

As speech is made up of syllables, words, grammatical sentences, and grammatical periods, so rhythm is made up of notes, measures, rhythmical sentences, and rhythmical periods. In the metrical schemes the end of a rhythmical sentence (κῶλον) is marked by ||, and the end of a period by |||. In the text a dot is placed under the first letter of a rhythmical sentence beginning within a lyric verse. A comma in the scheme (as ∩, ∪) marks caesura. H. 1081. G. 288. S. 19, 2, III.

RECTITATIVE RHYTHMS.

The recitative rhythms of the *Clouds* are either in $\frac{3}{4}$ time (iambic, trochaic, and logaoedic), or in $\frac{2}{4}$ time (anapaestic). H. 1068. G. 285. S. 8, 1; 8, 2, V. and II.

I. RHYTHMS IN $\frac{3}{2}$ TIME.

When the number of feet in a verse is even, the measure or unit is the dipody. H. 1072. G. 289, 2. The stronger ictus falls on the first foot of each dipody, and the second foot may be irrational: $\angle \cup _ \succ$. H. 1082; 1070. G. 290. S. 10, VII.; 13, 2. Except in systems or series, the last syllable is *anceps*. H. 1074. G. 286, 5. S. 19, 2, I., 3.

1. IAMBIC. When the verse begins with the *ἀπὸς* (syllable without ictus, often called *thesis*), the rhythm is called iambic, although it is more scientifically considered trochaic with anacrusis: $\succ : _ \cup _ \succ$.

H. 1079; 1088. G. 285, 4; 292. S. 7, 5 and 6.

Trimeter. The iambic trimeter is composed of three iambic dipodies. The comic poets often disregard the caesura in the third or the fourth foot, which is observed carefully in the fully developed tragedy. If the verse be read with anacrusis, the rhythm becomes trochaic (rendered more lively by the anacrusis), and the verse is catalectic. The various resolutions and substitutions admissible in comedy are indicated by the following scheme:—

$$\begin{array}{l} \succ : _ \cup _ \succ | _ \cup _ \succ | _ \cup _ \wedge || \\ \omega : \sim \cup \sim \cup | \sim \cup \sim \cup | \quad \quad || \\ : \cup \cup \cup \cup \succ | \cup \cup \cup \cup \succ | \cup \cup \cup \quad || \end{array}$$

The combinations growing out of this scheme were determined rather by taste than by any fixed rules. Such combinations as $\omega : \cup \cup \cup$ would be for the most part avoided.

H. 1091-1093. G. 293, 4. S. 9; 16.

Verses 1-262,¹ 478-509, 627-629, 709 f., 723-803, 814-888, 1085-1088, 1105-1112, 1131-1153, 1171-1205, 1214-1302,² 1321-1344,³ 1452-1509.

Tetrameter. The iambic tetrameter catalectic, used chiefly in frivolous dialogue, is composed of two sentences,—a tetrapody or dimeter and a “falling” dimeter. There is usually caesura

¹ Including two monometers (1 and 222), used in exclamation and address.

² Including a monometer (1233). See note. Verse 1259 stands *extra*

metrum, and was perhaps recited:— $\cup : _ | _ | _ \wedge ||$. $\epsilon\alpha$ following is also *extra metrum*. See notes.

³ Introduced by a monometer (1321) in exclamation.

between the sentences. With anacrusis and trochaic movement the scheme is:—

⋮ : — ∪ — ⋮ | — ∪ — ⋮ || — ∪ — ⋮ | — — ^ ||

The resolutions and substitutions are like those of the trimeter.

H. 1095. G. 293, 3. S. 11, 6, I., 3.

Verses 1034–1084, 1113 f.,¹ 1353–1385, 1399–1444.

System. The iambic system or series is a period of indefinite length (a hypermetron). The sentences forming it are dimeters, with occasionally a monometer, the last sentence always being a “falling” dimeter. The last syllable of each sentence is treated metrically as if it were *within* a sentence.

H. 1098. G. 298, n.

Verses 1089–1104,² 1386–1390, 1445–1451.

2. TROCHAIC. This rhythm is without anacrusis, and is the fundamental rhythm in $\frac{3}{4}$ time. See above.

H. 1082. G. 290.

Tetrameter. The trochaic tetrameter catalectic is composed of two tetrapodies (sentences of two dipodies each), always with diaeresis in tragedy and generally in comedy. The resolutions and substitutions allowed in comedy are like those of the iambic trimeter.

H. 1083. G. 291, 2. S. 26, 3, II.; 19, 2, II.

Verses 575–594, 607–626, 1115–1130.

3. LOGAÆDIC. This rhythm consists of trochees and cyclic dactyls (— ∪) so combined that the dactyls may precede or fall between trochees; but trochees never fall between dactyls.

H. 1108–1110. G. 299. S. 13.

Eupolidean. This verse, used by the comic poets in the parabasis, consists of two sentences,—a third Glyconic and a trochaic tetrapody. Each sentence, however, begins with a basis:—

— ∪	— ⋮	— ∪ ∪	—	— ∪	— ⋮	— ∪	— ^
— >				— >			
— —				— —			
— ∪ ∪				— ∪ ∪			

H. 1115 d. G. 300, 7. S. 26, 3, VIII.; 27, 2.

Verses 518–562.

¹ Syncopated: > : — ∪ — > | — ∪ — || — ∪ ∪ ∪ ∪ | — — ^ ||.

² Closing the antisyntagma. See p. 241.

II. RHYTHM IN $\frac{3}{4}$ TIME.

ANAPAESTIC. In this rhythm the measure or unit is usually the dipody. The anapaest $\cup \cup \text{—}$ is frequently replaced by $\text{—} \text{—}$ or $\text{—} \cup \cup$, very rarely by $\cup \cup \cup \cup$. The rhythm is treated as dactylic with anacrusis. H. 1103. G. 296. S. 8, 2, II.; 7, 5; 10, II.; 31.

Tetrameter. The anapaestic tetrameter catalectic consists of two sentences,—a dimeter and an incomplete dimeter (paroemiac), with caesura between them.

H. 1107. G. 297, 4. S. 26, 3, XII.; 31, 3, II.

Verses 268–274, 291–297, 314–438, 476 f., 959–1008, 1510.

System. The anapaestic system or series, used as a march, is a period of indefinite length (a hypermetron). The sentences forming it are dimeters, with occasionally a monometer. It always ends with a paroemiac verse (incomplete dimeter), which is often preceded by a monometer. According to some authorities, each monometer is followed by a pause equal to a dipody. Every rhythmic sentence ends with the end of a word, which may suffer elision; but *syllaba anceps* and hiatus are not allowed.

H. 1105. G. 298. S. 31, 3, III.; 11, 6, II.

Verses 439–456, 889–948,¹ 1009–1023.²

NOTE. Verse 707, an exclamation, is, in form, two cretics, $\text{—} \cup \text{—} | \text{—} \cup \text{—} ||$. Verse 708 is, in form, two bacchii, $\cup : \text{—} \cup | \text{—} \text{—} \wedge ||$. These are in $\frac{3}{8}$ rhythm. H. 1119. G. 301, 3 and 4. S. 10, IX. and X.

LYRIC RHYTHMS.

I. The parodos (*πάροδος*), 275–290 = 298–313.

I. $\text{—} \cup \cup | \text{—} \cup \cup | \text{—} \propto ||$
 $\text{—} \text{—} | \text{—} \cup \cup | \text{—} \cup \cup || \text{—} \cup \cup | \text{—} \text{—} | \text{—} \text{—} ||$
 II. $\text{—} \cup \cup | \text{—} \cup \cup | \text{—} \cup \cup | \text{—} \cup \cup ||$
 $\text{—} \propto | \text{—} \propto | \text{—} \cup \cup | \text{—} \cup \cup ||$
 $\text{—} \cup \cup | \text{—} \cup \cup ||$
 $\text{—} \cup \cup | \text{—} \cup \cup | \text{—} \cup \cup | \text{—} \cup \cup ||$
 $\text{—} \propto | \text{—} \cup \cup | \text{—} \propto | \text{—} \cup \cup ||$

5

¹ The longest anapaestic system extant, forming an introduction to the syntagma which follows. At the

end of 892 there is apparent hiatus (between two speakers).

² Closing the syntagma. See p. 241.

- III. $_ \infty \mid _ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \parallel$
 $_ \infty \mid _ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \parallel$
- IV. $_ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \parallel _ \cup \cup \mid _ \mid _ \propto \parallel$ 10
 $_ \cup \cup \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$
- V. $_ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \parallel$
 $_ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \parallel$
 $_ \vdots _ \cup \cup \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$

This *παρόδος*, or entrance ode of the Chorus, is composed of a strophe and an antistrophe, each containing five periods (indicated in the scheme by Roman numerals) in dactylic rhythm. Each period is continuous (like a series), so that at the end of the final sentences the laws of quantity that apply *within* a verse are observed; and even when a *period* ends with a dactyl the last syllable is short. In verses 275 and 298 the apparent hiatus is justified by the pause; in verse 304 *-ται* is shortened by partial elision. On the *παρόδος*, see S. 33, 4, I.; on the strophe and antistrophe, with their metrical correspondence, S. 32 and 33, especially 32, 7 and 33, 1, II.; on the period, S. 24; and on final pauses (*κατάληξις*), S. 9, 1.

II. Κομμός, 457-475.

- I. $_ \cup \mid _ \cup \mid _ \cup \mid _ \cup \parallel$
 $_ \cup \mid _ \cup \mid _ \cup \mid _ \cup \mid _ \cup \mid _ \propto \parallel$
 $_ \infty \mid _ \infty \mid _ \infty \mid _ \infty \mid _ \mid \mid _ \propto \parallel$
 $_ \cup \mid _ \cup \mid _ \mid \mid _ \propto \mid$
- II. $\cup \vdots _ \cup \mid _ > \mid _ \cup \cup \mid _ \cup \cup \mid _ \propto \parallel$ 5
 $> \vdots _ \cup \cup \mid _ \cup \cup \mid _ > \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$
 $_ \cup \cup \mid _ \cup \cup \mid _ \cup \cup \mid _ \propto \parallel$
- III. $_ \cup \cup \mid _ > \mid _ \cup \cup \mid _ \cup \cup \parallel _ \cup \cup \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$
 $_ \cup \cup \mid _ \cup \cup \mid _ \mid \mid \mid _ \cup \cup \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$
- IV. $_ \cup \cup \mid _ \cup \cup \mid _ > \mid _ \cup \cup \mid _ \mid \mid _ \propto \parallel$ 10
 $_ \cup \cup \mid _ \cup \cup \mid _ > \mid _ \cup \cup \mid _ \cup \cup \mid _ \propto \parallel$

The *κομμός* is an ode of which parts are sung alternately by the Chorus and an actor. S. 33, 4, V. In the present instance, the first period being in *pure* trochaic rhythm, the dactyls in the

third sentence are trochaic (— ω, ) rather than cyclic. S. 15. The remaining periods are logaoedic. H. 1108–1110. G. 299. S. 13.

III. *Κομμάτιον*, 510–517. 510 f., an anapaestic system. See note. 512–517 are as follows:—

$\sim \cup | \sim \cup | \sim \cup | \text{L} || \sim \cup | \sim \cup | \text{L} | \sim \wedge ||$
 $\sim \cup | \text{L} | \sim \cup | \sim \wedge ||$
 $\cup : \sim \cup | \text{L} | \sim \cup | \sim > || \sim \cup | \sim > | \sim \cup | \sim \wedge ||$
 $\sim \cup | \sim \cup | \text{L} | \sim \wedge ||$

The *κομμάτιον* is the opening of the parabasis, for the subdivisions of which see the notes and Introd., p. 13. Here the lyric portion is logaoedic.

IV. The *ᾠδή* and *ἀντροδή* of the parabasis, 563–574 = 595–606.

I. $\sim \cup | \sim \cup | \sim \cup | \sim \wedge ||$
 $\sim \cup | \sim \cup | \sim \cup | \sim \wedge ||$
 $\sim \cup | \sim \cup | \text{L} | \sim \wedge ||$
 II. $\sim \cup | \sim \cup | \sim \cup | \text{L} | \sim \cup | \sim \wedge ||$
 $\sim \cup | \sim \cup | \sim \cup | \text{L} || \sim \cup | \sim \cup | \text{L} | \sim \wedge ||$ 5
 $\sim \cup | \sim \cup | \sim \cup | \sim \cup | \sim \cup | \sim \wedge ||$
 $\sim \cup | \sim \cup | \sim \cup | \sim \cup ||$
 III. $> : \sim \cup | \text{L} | \sim \cup | \text{L} || \sim > | \sim > | \sim \cup | \sim \wedge ||$
 $\sim \varepsilon | \sim \cup | \sim \cup | \text{L} || \sim > | \sim \cup | \text{L} | \sim \wedge ||$

The rhythm is logaoedic.

V. Choric odes, 700–706 = 804–813.

I. $> : \sim \cup | \text{L} | \sim \cup | \text{L} || \sim \cup | \sim \cup | \text{L} | \sim \wedge ||$
 II. $\cup : \sim \cup | \text{L} | \sim \wedge ||$
 $\cup : \sim \cup | \sim \cup | \sim \cup | \sim \wedge ||$
 $\cup : \sim \cup | \text{L} | \sim \wedge ||$
 III. $\varepsilon : \sim \cup | \sim \cup | \sim \cup | \text{L} || \sim \cup | \sim \cup | \sim \cup | \sim \wedge ||$ 5
 $\sim \cup | \text{L} | \sim \cup | \text{L} | \sim \cup | \sim \wedge ||$
 $\omega : \sim \cup | \sim \cup | \sim \cup | \text{L} || \sim \cup | \sim \cup | \text{L} | \sim \wedge ||$

The rhythm is logaoedic with anacrusis.

The last three sentences are wanting in the strophe.

VI. Choric odes, 949-958 = 1024-1033.

> : — ∪ | L | ∪ ∪ | L || ∪ ∪ | — ∪ | L | — ^ ||
 ∂ : — ∪ | L | ∪ ∪ | L || ∪ ∪ | — ∪ | L | — ^ ||
 ∂ : ∂ ∪ | L | — ∪ | — ∂ || L | — ∪ | — ∪ | — ^ ||
 ∪ ∪ | L | ∪ ∪ | L || ∪ ∪ | L | ∪ ∪ | — ^ ||
 ∪ ∪ | — ∪ | — ∪ | L || ∪ ∪ | — ∪ | L | — ^ || 5

The rhythm is like that of V.

The antistrophe is corrupt, so that the third and fourth lines of this scheme do not suit it. Schmidt emends as follows : —

εὐδαίμονες δ' ἦσαν [οὖν] οἱ ζῶντες [τὸ πρὶν] ἐπὶ
 τῶν προτέρων· πρὸς δὲ τὰδ, ᾧ κομψοπρεπῇ μούσῳ ἔχων,—

Verses 949-1023 form a syntagma, with verses 1024-1104 as antisyntagma. The syntagma is a formal discussion of a set topic. After a lyric ode, the leader of the Chorus in two anapaestic or iambic tetrameters calls upon one of the speakers to begin. A dialogue in the same metre follows, closing with a system in the same rhythm. This is generally followed by an antisyntagma, in which the antistrophe corresponds metrically with the strophe; and the second exhortation, in two tetrameters, is either in the rhythm of the first one or in the other rhythm mentioned, and determines the metre and rhythm of the second debate, which terminates with a system in the same rhythm. The number of verses in the dialogue of the antisyntagma does not necessarily agree with that of the corresponding part of the syntagma. Verses 1345-1451 form a second syntagma and antisyntagma. Cf. *Eq.* 756-910. *Vesp.* 526-724. *Av.* 451-626. *Lys.* 476-607. *Ran.* 895-1098. In *Plut.* 487-618 the lyric part is wanting, because the whole play is without choric odes. In *Eccl.* 571-710 there is a syntagma proper, without the antisyntagma.

VII. An ode ἀπὸ σκηνῆς, 1154-1170.

I. ∪ : — ∪ | L | — ∪ | — ∪ | — ∪ | — ^ ||
 ∪ : — ∪ | L | — ∪ | — ∪ | — ∪ | — ^ ||
 II. > : — ∪ | — > | — ∪ | — ∪ | — ∪ | — ^ ||
 > : — ∪ | — ∪ | — ∪ | — ∪ | — ∪ | — ^ ||

- III. $_ \cup \cup | _ \cup \cup | _ \pi ||$ 5
 $_ \cup \cup | _ \cup \cup | _ \pi ||$
 $_ _ | _ _ | _ _ | _ \pi]$
- IV. $\cup : \cup \cup \cup | _ > | _ \cup | _ > | _ \cup | _ \wedge ||$
 $\sim \cup | _ \cup | _ | \sim \cup | _ \cup | _ \wedge ||$
 $\sim \cup | _ \cup | _ | \sim \cup | _ \cup | _ \wedge]$ 10
- V. $_ : \cup \cup _ | _ _ | _ _ | _ \pi ||$
 $_ : \cup \cup _ | \cup \cup \pi ||$
 $\cup \cup : _ \cup \cup | _ \pi ||$
 $_ : \cup \cup _ | \cup \cup \pi ||$
 $\cup \cup \cup | _ \cup | _ | _ \wedge]$ 15
- VI. $\cup : _ \cup | _ \cup | _ \wedge ||$
 $\cup : _ \cup | _ \cup | _ \wedge]$

I., II., VI. Iambic. III. Dactylic. IV. Logaoedic. V. Parody on tragic anapaests. The form of the last sentence in V. is almost incredible. Kock makes it iambic, and the whole of VI. dochmiac. H. 1125, 1126. G. 302. S. 23, 4. Possibly it should form a part of VI. under the form $\cup : \cup \cup \cup | _ \cup | _ \cup ||$. The want of symmetry in V. would certainly not be worse than an anapaestic dimeter without an anapaest, a spondee, a dactyl, or even anacrusis.

VIII. A monody ἀπὸ σκηνῆς, 1206–1213.

- I. $\omega : _ | \sim \cup | _ \wedge ||$
 $> : _ \cup | _ | _ \cup | _ \wedge ||$
 $> : _ \cup | _ | _ \cup | _ \wedge ||$
 $> : _ \cup | _ | _ \cup | _ \wedge ||$
 $_ | _ \cup | _ \wedge]$ 5
- II. $> : _ \cup | _ \cup | _ \cup | _ || _ \cup | _ | _ \cup | _ \wedge ||$
 $> : _ \cup | _ \cup | _ \cup | _ || _ \cup | _ \cup | _ | _ \wedge]$

The rhythm is iambic with frequent syncope, or use of a triseme syllable, $_$. H. 1076. G. 286, 2. S. 11, 3.

IX. Choric odes, 1303-1310 = 1311-1320.

- I. >: _ ∪ | _ ∪ | _ ∪ | _ > | _ ∪ | _ ^ ||
 ∪: _ ∪ | _ | _ | _ ^ ||
 ∅: _ ∪ | _ > | _ ∪ | _ ^ ||
 ∅: _ ∪ | _ ∪ | _ ∪ | _ ^ ||
 >: _ ∪ | _ > | _ ∪ | _ | _ ∪ | _ ∪ || 5
- II. _ ∪ | _ | _ ∪ | _ > || _ ∪ | _ | _ ∪ | _ ^ ||
 ∅: _ ∪ | _ > | _ ∪ | _ > || _ ∪ | _ ∪ | _ | _ ^ ||

The rhythm is iambic with occasional syncope.

X. Choric odes, 1345-1352 = 1391-1398.

- I. ∅: _ ∪ _ ∅ | _ ∪ _ > | _ ∪ _ ^ ||
 ∅: ~ ∪ _ ∪ ||
 >: _ ∪ _ ∅ | _ ∪ _ ∅ | _ ∪ _ ^ ||
 ∅: ~ ∪ _ ∪ ||
 ∅: _ ∪ _ ∪ | _ ∪ _ ∅ | _ ∪ _ ^ || 5
 >: ~ ∪ _ ∪ ||
- II. ∅: _ ∪ _ ∅ | _ ∪ _ > || _ ∪ _ ∪ | _ ^ ||
 ∅: _ ∪ _ ∅ | _ ∪ _ > || _ ∪ _ ∪ | _ ^ ||

The rhythm of I. is logaoedic with anacrusis. The rhythm of II. is iambic (catalectic tetrameter). As verses 1345-1451 form a syntagma and antisyntagma, II. prob. does not belong to the choric ode. See metrical note on 949 ff.

MANUSCRIPTS AND EDITIONS.

The following list comprises all the Mss. referred to in the Critical Notes.

Codex Ravennas (Rav.); parchment, of the eleventh century, containing on 180 large leaves the eleven extant plays in this order: *Plut.*, *Nub.*, *Ran.*, *Av.*, *Eq.*, *Pax*, *Vesp.*, *Lys.*, *Ach.*, *Thesm.*, *Eccl.* It contains also valuable scholia. This is the oldest and the best of all the Mss. of Ar., but is not the common source of the rest. It is in the Biblioteca Comunale at Ravenna.

Venetius (Ven.); parchment, of the twelfth century, containing *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Pax*, *Vesp.*, on 172 leaves. It is written by two hands of the same period, and is the next best Ms. after Rav., to which it bears a strong resemblance.

Parisinus Regius 2712; parchment, of the thirteenth century, containing six plays of Eur., the seven extant plays of Soph., and the following of Ar.: *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Av.*, *Ach.*, and part of *Eccl.*

Brunckii; paper, prob. of the fifteenth century, containing *Plut.*, *Nub.*, *Ran.* It has the subscription: Μιχαὴλ ὁ τοῦ Ανγγᾶ πενίᾳ συζῶν ἐξέγραψεν ἐν Πυθύμηνι Κρήτης.

Borgianus (Borg.); paper, recent. It was collated by Ph. Invernizius.

There are many other Mss. which contain the *Clouds*; they are for the most part of recent origin. Of those known as the Codices Dobraei, four are in the Public Library of Cambridge, Eng., and two in the Harleian Library.

The most important editions of Ar. are the following.

Aristophanis Comoediae novem [*Lys.* and *Thesm.* wanting] cum Scholiis. Venetiis, apud Aldum, 1498. Folio. (This is the Editio Princeps. It was revised and republished at Florence apud Iuntam, 1515, and to this edition were added *Lys.* and *Thesm.* in the course of a year. The eleven plays were first published together in *Aristophanis facetissimi comoediae undecim*, Basileae, 1532. 4^o.)

Aristophanis Comoediae, Graece et Latine, cum emendationibus Jos. Scaligeri. Accesserunt Fragmenta. Lugduni Batavorum, 1624. 12mo.

Aristophanis Comoediae, Gr. et Lat., cum Scholiis et notis virorum doctorum. Recensuit notasque adiecit L. Kuester. Amstelodami, 1710. Folio. (This edition contains the critical and exegetical work of Bentley, Casaubon, and Spanheim.)

Aristophanis Comoediae, emendatae studio R. F. P. Brunckii. Argentorati, 1783. 9 vol.

Aristophanis Comoediae, auctoritate libri praeclarissimi saeculi x. [Cod. Rav.] emendatae a Ph. Invernizio. Lipsiae, 1794. (With a commentary by C. D. Beck and W. Dindorf, 1809–1826, and supplement, 1834. 13 vol. in 14 parts.)

Aristophanis Comoediae, cum Scholiis et var. lect. Recens. Imm. Bekkerus. Acced. versio latina, deperditarum comoediarum Fragmenta, index locupletissimus notaeque Brunckii, Reisigii, Beckii, Dindorfii, Schuetzii, Bentleii, Dobrei, Porsoni, Elmsleii, Hermannii, Fischeri, Hemsterhusii, Kuinoelii, Hoepfneri, Conzii, Wolfii, etc., etc. Londini, 1829. 5 vol.

Aristophanis Comoediae. Accedunt perditarum fabularum Fragmenta, ex rec. G. Dindorfii. Oxonii, 1835–1839. I. II. Textus. III. Annotationes. IV. Ps. I.–III. Scholia Graeca ex cod. auct. et emend. (The same editor has published editions of Ar. at Paris and — among the *Poetae Scenici Graeci* — at Leipzig and Oxford.)

Aristophanis Comoediae. Edidit Theodorus Bergk. 2 vol. Ed. II. Lipsiae, Teubner, 1857. (This is a Text-edition.)

Aristophanis Comoediae. Edidit Augustus Meineke. 2 vol. Lipsiae, Tauchnitz, 1860. (Text-edition.)

The following separate editions of the *Clouds* are important or convenient.

Aristophanis Nubes edidit C. Reisig. Lipsiae, 1820.

Aristophanis Nubes cum Scholiis denuo recensitas cum adnotationibus suis et plerisque Io. Aug. Ernestii edidit G. Hermannus. Lipsiae, 1830.

The Clouds of Aristophanes. With notes critical and explanatory. Adapted to the use of schools. By T. Mitchell. London, 1838.

Aristophanis Nubes. Edidit, illustravit, praefatus est W. S. Teuffel. Ed. II. Lipsiae, 1863.

Die Wolken des Aristophanes. Erklärt von W. S. Teuffel. Leipzig, 1867.

The Clouds. By W. C. Green. "Catena Classicorum." London, 1868.

Ausgewählte Comoedien des Aristophanes. Erklärt von Theodor Kock. Erstes Bändchen: *Die Wolken.* Dritte Auflage. Berlin, 1876. (The other three volumes contain *Die Ritter*, *Die Frösche*, and *Die Vögel*. This edition is the basis of the present work.)

The Clouds. With Notes. By C. C. Felton. Seventh edition. With an Appendix by W. W. Goodwin. Boston, 1877.

The Clouds. With Introduction and Notes by W. W. Merry. Oxford, 1880.

For fuller information concerning Aristophanean literature, see Bernhardt, *Griechische Literatur*, II. 2, pp. 614–622 and 638–676. Third ed., 1872. Nicolai, *Geschichte der gesamten griechischen Literatur*. I. 229 ff. Second ed., 1873.

CRITICAL NOTES.

THESE notes are intended chiefly to indicate the departures of the text from the readings common to the majority of the Mss. These latter are placed first in each instance.

VERSE.

6. οὐνεκα: εἵνεκα. See note and critical notes on 238, 422, 511, 526.
 35. ἐνεχυράσασθαι: ἐνεχυράσασθαι in most old editions.
 65. τοῦ πάππου: τὸ τοῦ πάππου, Cobet; ἀπὸ τοῦ πάππου, Meineke.
 87. πιθοῦ. τί οὖν: πιθοῦ μοι. τί οὖν, Rav.; πιθοῦμαι. τί οὖν, Ven.; πιθοῦ μοι. τί δέ, K. F. Hermann — πείθομαι or πιθοῦμαι: πείθωμαι, Dawes.
 104. This verse is wanting in Rav.
 114. Wanting in Rav. and Ven. Its omission evidently resulted from the similar ending of 113.
 125. ἀλλ' εἴσιμι: Cobet proposes ὄντ'· ἀλλ εἴμι. See note.
 130. σκινδαλάμους: σκινδαλμούς, Rav., Ven; σχινδαλάμους, Brunck.
 148. πῶς δῆτα τοῦτ' ἐμέτρησε: πῶς τοῦτο διεμέτρησε, Rav., Borg.; πῶς τοῦτο δὴ μέτρησε, Cobet.
 151. ψυγέισθ: ψυγίντος, Herwerden; ψυχίντος, Meineke.
 179. θολιάμιον: θυμάμιον, G. Hermann.
 185. εἰκέναι: εἰκέναι, Brunck. See on 341.
 189. τοῦτό γε or τοῦτ' ἔτι: τοῦτό γ' ἔτι, Reisig.
 195. ἡμῖν: ὑμῖν, Schol. See critical note on 366.
 203. ἀναμετρεῖσθαι: Cobet proposes ἀναμετροῦσθαι.
 204. οὐκ, ἀλλά (Text): οὐκ, ἀλλά, Dindorf; οὐκ ἀλλά, Kock. So 258, 482, 497, 898. See on 258 and Kock on Av. 71.
 214. ποῦ'σιν: ποῦ'σθ', Hirschig. See on 726.
 216. πᾶν: πάλιν, Sauppe, which Ven. has 215.
 238. οὐνεκ': εἵνεκ', one Codex Dobraei; ἔνεκ', Bentley.
 248. τῷ γὰρ ὀμνυτ': ἡ: τῷ νομίζετ': ἡ, Götting; (ἔστιν) ἡ νομίζετε, Bergk.
- Other conjectures have been offered.
260. τρίμμα: τρίμμα, Meineke, deriving it from τριβ- rather than τριβ-. Cf. λειπ-, λιπ-, λείμμα.
 261. ἀτρεμί or ἀτρέμας: ἀτρεμί, G. Hermann.
 272. προχοαῖς: see note. — ἀνέσθε: Suid. read ἀντίεσθε.
 282. καρπούς τ' ἀρδομέναν: see note. For καρπούς, Kock proposes κρήνας or κρουνοῖς.
 296. σκάψης: σκάψει, Elmsley (cf. A. ch. 854, σκάπεται).
 297. δοιδάτε: δοιδῆς, K. F. Hermann.
 322. φανερώς: φανερός, Halbertsma.

324. ἡσύχως or ἡσυχᾶ: ἡσυχῇ, Elmsley; ἡσυχῇ, Dindorf.
 329. ἦδεις: ἦδισθ', Cobet and Blaydes. But see H. 491 a.
 332. Punctuation changed by Kock so as to connect closely with 331.
 334. Rejected by Bergk, — rightly, acc. to Meineke.
 337. ἀερίας, διαερίας: see note.
 348. ὅ τι βούλονται or ὅ τι ἄν βούλωνται: ὅ τι ἄν βούλονται, Rav.; ὅτ' ἄν βουλάνται, Borg.; ἄν βούλωνται, Bentley and Dobree.
 361. πλὴν ἤ: πλὴν εἰ, Meineke. See note.
 366. ἡμῖν: ὕμιν, Dobree. This confusion is freq. in Mss.
 372. τοι τῷ νυνί: τοι δὴ τῷ νῦν, Porson, to improve the caesura.
 380. ἐλελήθει: ἐλελήθειν, Cobet; ἐλελήθη, Brunnck. The Mss. are prob. right.
 394. G. Hermann, with some Mss., assigns this verse to Strepesiadēs.
 399. πῶς δὴτ': δὴτ', Ven.; πῶς, several Mss.
 401. Ἀθηναίων or Ἀθηναίων: Ἀθηναίων, Porson.
 402. παθών: μαθών, Rav., Ven., and a few others, followed by Teuffel.
 409. ὥπων: ὀπών, Rav.
 412. παρ' ἡμῶν: δικαίως, Diog. Laert.
 413. γενήσεται: διαίψης, Diog. Laert.; διάψης, Cobet.
 414. εἰ μνήμων εἰ: εἰ γὰρ μνήμων, Diog. Laert.
 415. καὶ μὴ: κοῦτε τι (and then οὐθ' . . . οὔτε), Diog. Laert.
 416. μήτε . . . μήτ' ἀριστῶν: οὔτε . . . οὔτ' ἀριστῶν, Diog. Laert.
 417. γυμνασίων: ἀδφφαγίας, Diog. Laert.
 422. οὔνεκα: εἵνεκα, Ven.; ἔνεκα, Rav.
 432. οὐδὲς νικήσει πλείονας ἢ σύ: μεγάλας οὐδὲς νικήσει πλέον ἢ σύ, Rav.; μεγάλας νικήσει σοῦ πλέον οὐδὲς, Kock; μεγάλας οὐδὲς λέξει πλέον ἢ σύ, Köchly. μεγάλας is in any case to be retained because of 433.
 439. χρῆσθων ἀτεχνῶς: ἀτεχνῶς, Cobet.
 440. τό γ' ἐμόν: τοῦμόν, Cobet.
 442. βιγούν: βιγών, Heindorf and G. Hermann. — δέριν: δαίριν, Scaliger.
 451. ματιολοιχός: ματτυλοιχός, Bentley. See note.
 457, 462, 466, transferred from Socrates to the Chorus by Bentley.
 483. εἰ: ἤ, Dobree. εἰ, preceded by a comma, is read by most edit.
 489. προβάλλωμαι: προβάλλωμαι σοι, Ven.; προβάλλω σοι, Meineke; προβάλλω σοι, Hirschig.
 495. κάπειτ': ἔπειτ', Rav. Some edit., as G. Hermann and Dindorf, read κάπειτ'.
 511. εἵνεκα, ἔνεκα, οὔνεκα: see on 6. Brunnck, Dindorf, Cobet, and some others, write οὔνεκα.
 520. νικήσαιμι' ἔγωγε: νικήσαιμι τ' ἐγώ, G. Hermann; νικήσαιμι γ' ἐγώ, Bentley.
 523. πρώτους: πρώτην, Welcker. See note.
 526. οὔνεκ': εἵνεκ', Ven. See on 6.
 533. ὕμιν: ὕμῶν, Sauppe. See note.
 538. σκυτίνον: σκυτίον, one Codex Dobraei.

553. πρῶτιστον: πρότερον, Rav.; πρῶτιστος, Cobet.
575. προσέχετε: πρόσχετε, Bentley; πρόσσχετε (Dindorf) seems preferable, as πρόσχετε must be from προΐχαιν.
592. τῷ: 'ν τῷ, Elmsley and Sauppe. See note.
595. αὐτε: αὐ σε, Bergk. See note.
615. φησιν ὑμᾶς κοῦκ: φησιν, ὑμᾶς δ' οὐκ, Bentley.
638. ἡ περὶ ἐπῶν ἢ ρυθμῶν: ἡ ρυθμῶν ἢ περὶ ἐπῶν, G. Hermann.
647. ταχύ γ': τάχα δ', Reiske. — σὺ περὶ: περὶ, Rav., Ven.
652. νῆ τόν Δ': transferred from Strepsiades to Socrates by Hirschig.
663. κατὰ ταυτό: καὶ ταυτό, G. Hermann.
664. φέρε. πῶς: φέρε πῶς, Bamberg.
676. γ' ἀνιμάττετο: νιμάττετο, Dobree.
679. καρδόπην θήλειαν: καρδόπην; θήλειαν, Kock. — ὀρθῶς γὰρ λέγεις: transferred from Strepsiades to Socrates by G. Hermann.
681. ἔτι δὴ γε: ἔτι γε, Rav., Ven.; ἔτι δέ γε, Meineke.
687. ἔστ' οὐκ: οὐκ ἔστ', Kock. See note. In order to remove the supposed difficulty, O. Schneider suggests Φιλίας, Ξενίας for Φιλόξενος in 686.
696. ἱκετεύω σ' ἐνθάδ': ἱκετεύω σ' ἐνταῦθ, Rav., Ven.; ἱκετεύω, 'νταῦθ σ', Kock; ἱκετεύω 'νταῦθ γ', Dobree.
734. πλήν ἢ: πλήν εἰ, Meineke. See on 361.
744. τὴν γνώμην: τῇ γνώμῃ, G. Hermann.
750. δὴ: εἰ, G. Hermann.
769. φέρε, τί δὴν' ἄν, transferred from Socrates to Strepsiades by Reiskg.
770. ὅποτε γράφουτο: ὅπότ' ἐγγράφουτο, Cobet.
776. ἀποστρίψαις: ἀποστρίψαι', Meineke.
783. οὐκ ἂν διδάξαίμην: Elmsley (on Eur. Med. 290) proposed οὐκ ἂν διδάξαίμ' ἄν, instead of which Kock suggests οὐ γὰρ διδάξαίμ' ἄν.
784. ναὶ πρὸς τῶν: τίνας πρὸς τῶν, Rav.; ναὶ σε πρὸς, G. Hermann.
786. νυνί, νῦν, δὴ γε, or δῆτα: ἦν, δ, Kock.
817. Δία τὸν: Δ' οὐ, τὸν, Kock; Δ' οὐ τὸν, Meineke.
819. τὸν: τὸ, Valckenaer. The argument that the Greeks did not say τοὺς θεοὺς νομίζαν in the general sense of believe in (the) gods, hardly applies here; still τὸ seems preferable.
821. ἀρχαῖκά: ἀρχαϊκά, Dindorf. See note.
824. διδάξης: διδάξεις, Dawes. GMT. 45, n. 8 and foot-note. — νυνί: νῦν, Rav.; νυνδῇ, Cobet.
827. ἔστιν: ἔνεστιν (i.e. ἔτ' ἔστιν), Rav.; ἔστ' ἔτ', Kock.
838. καταλοῖνι: καταλόει, Bekker. The metre demands the change.
847. τίνα νομίζεις: τί ὀνομάζεις, Meineke; τίν' ὀνομάζεις, Mehler.
862. οἷδ': Kock proposes interr. οἷσθ', used parenthetically.
869. ο': οὔπω, Meineke, to avoid lengthening α in κρημαθρῶν.
872. κρέμας γ': κρέμαι', Bruck. — ὡς ἡλιθίων: ὡς ἔβιον, Meineke, retaining κρέμας γ' of the Mss.
- 883 f. See Introd. § 40 f.

887. Transferred from Strepsiadēs to Socrates by Beer.—*ὅ οὖν: νῦν*, Rav.; *νῦν*, Dindorf.

901. *ταῦτ': γ' αὐτὰ*, Rav.; *γὰ αὐτ'*, G. Hermann. There is not sufficient objection either to *ταῦτ'* or to *γ' αὐτ'* (the virtual reading of Rav.) to justify the introduction into the text of the synizesis of *α* with *αὐ*. If *αὐτὰ* is to be preserved, and *γ'* dispensed with, it would be better to read *ἀλλ' ὠπυλίγων αὐτ' ἀνατρέψω*. Some read *γαῦτ'* (*γὰ αὐτ'* with crasis); but *γ' αὐτ'* is prob. the correct reading.

918. *καὶ γνωσθήσαι ποτ': γνωσθήσαι ποτ'*, Rav., Ven.; *γνωσθήσαι τοί ποτ'*, G. Hermann.

925. See note for the rearrangement proposed by Kock.

966. *εἶτ' αὖ: εἶτ' ἄν* suggested by Kock. But see note on 975.

968. *ἐνταναμένους: ἐνταναμένης*, Rav.; *ἐντανομένης* (with *η* over *τη*), Ven. G. Hermann's proposed reading *ἐνταναμένης*, sc. *τῆς κιθάρας*, is doubtful, since *ἡ κιθάρα ἐνταίνεται ὁρμονίαν* is hardly Greek. The common reading, on the contrary, as well as that of Rav. and that of Ven., may have originated from *ἐνταναμένους*.

976. *ἐρασταῖς: ἐρασταῖσιν*, Toup.

982. *ἄνηθον* or *ἄν ἄνηθον: ἄνηθον*. The fact that the first syllable is freq. short shows that *ἄνηθος* must have been one way of writing the word; but the occasional use of that syllable as a long one is no proof (as some assume) that we must write *ἄνηθος*; still this form is found in some Mss.

995. *μέλλεις: μέλλαι*, Reiz. With *μέλλαις* some read *δτι* for *δ τι*.

1010. *πρὸς τούτοις προσέχης: πρὸς τούτοισιν ἔχης*, Bergk. The much more usual caesura would be secured by *τούτοισιν προσέχης*. See note.

1023. *ἀναπλήσει: σ' ἀναπλήσει*, several Mss.

1040. *καὶ τοῖσι νόμοις καὶ: τοῖσι νόμοισι καὶ*, Rav., Ven.; *τοῖς νόμοις καὶ*, a few Mss.; *τοῖσιν νόμοις ἐν*, Kock.

1046. *δειλὸν: δειλότατον*, Rav., Ven., and some other Mss.; also Schol. Because of this evidence in favor of *δειλότατον*, and because *ὅτι κακίστὸν ἔστι* is very tame, Kock proposes something like *ὅτι ποιὶ βλακίστατον καὶ δειλότατον τὸν ἄνδρα*. For *βλακίστατος*, cf. Xen. Mem. iii. 13. 4. Athen. vii. 277 d. Tim. Lex. Plat. 61 (Ruhnken) explains it, *χαῦνον τῇ προαιρέσει*. The Schol. on our passage has the striking remark, *κακίστὸν ἔστι: ἔψοι γὰρ καὶ χαυνοὶ τὰ σώματα. δειλότατον δὲ εἶπεν· ἐκλέα γὰρ*. To this is added in the Codex Brunckii, *δειλὸν ποιὶ τὸν ἄνδρα: μαλακίας γὰρ αἵτιον*.

1052. *ἔστί, ταῦτ': ἐστὶν αὐτ' (i.e. αὐτὰ)*, Reisig.

1063. *διὰ τοῦτο: δι' αὐτό*, Porson.

1064. *ἀσπεῖόν γε: ἀσπεῖον τὸ*, Rav.

1075. *εἰν. πάρεμ': εἰν. ἀνεμ'*, Kayser; cf. Pax, 663, *εἰν. ἀκούω*.

1109. *οἶαν: οἶον*, Teuffel following Rav. and Ven. 1110.

1119. *τεκούσας* or *τεκούσας τὰς: τε καὶ τὰς*, Koraës.

1137. *ἐμοῦ: καμοῦ*, Kock; *καὶ μου*, Meineke. — *ἄτα: ἄττα*, Porson.

1141. *δικάσασθαι: δικάσασθαι*, Küster. See Madvig, *Advers. Crit.* I. 156 ff.

1146. *κἀγωγε σ'*: some, as Dind., write *κἀγωγέ σ'*, making *σ'* unemphatic; but the contrast of persons seems to call for emphasis. Cf. 1277, 1411; *Av.* 1053. That emphatic *σ'* may suffer elision of its vowel, is shown by such examples as *Eur. Alc.* 667, 984; *Tro.* 945; *Rhes.* 397, etc.

1151. *Ἀπαιόλη*: *Ἀπαιολή*, Lobeck.

1169. *σὺ λαβόν*: *λαβὼν τὸν υἱὸν σου*, Rav., Ven.; *λαβὼν τὸν υἱόν*, Dindorf.

1179. *τίς τις*, Kock. — *ἡμέρα*: transferred from Phidippides to Strepsiadēs by Geel.

1184. *γίνου'* *ἄν*: *γίνουτο*, Meineke, followed by Kock. It is to be regretted that this unnecessary emendation has been received with some favor. The sense calls for so-called potential *ἄν*, as this protasis is at the same time an apodosis; lit., *unless (under some possible supposition) the same woman should be both old and young*. *γενίσθαι* often means *prove to be*.

1190. *γε τὴν ἑνὴν τε καὶ*: *τε τὴν ἑνὴν καὶ τὴν*, G. Hermann. This emendation, which was made in order to bolster up the logic of Phidippides, might well be dispensed with. See note.

1192. *προσέθηκεν*: *προσέθηχ'*, Bentley. Cf. 214, and see on 726.

1194. *ἀπαλλάττονθ'*: *διαλλάττονθ'*, Hirschig.

1206. *Στρεψιάδης*: see note and *Metres*. It is quite possible that by *ΣΤΡΕΨΙΑΔΕΣ* (ante-Euclidean) Ar. meant the nom., not the voc.

1228. As *τὸν* is wanting in Rav. and Ven., Kock suggests *μὰ Δι' οὐ γάρ οὐ γάρ πω κτέ.*

1238. *χοῶς* or *χοῶς*: *χόας*, Elmsley.

1242. *τούτων*: *τούτω*, Rav.; *τούτω*, Kock. *τούτων* (depending on *δίκην*) is retained by Dindorf and others.

1246. *ἀποδώσειν μοι δοκεῖ*: transferred by Beer to Pasiās (with change of *μοι* into *σοι*) from the witness, who is a *κωφὸν πρόσωπον*. Acc. to Kock, these witnesses in Ar. never speak.

1252. Perhaps we should read *οὐχ ὅσον* (or *οὐχ, ὅσον*) *γ' ἔμ' εἰδέναι*. See examples from *Eccl.* and *Plat. Theæt.* quoted in note. Cf. *Thesm.* 34.

1262. *τί δ' ὅστις*: *τί δ'*; *ὅστις*, Meineke.

1275. *αὐτός*: *αὐθις*, Bergk.

1304. *ἔρασθεις*: *ἐξαρθεις*, Reisig.

1309f. *ὥς* and *ἀνθ'* added by Reisig. Kock suggests the omission of all between *ποιήσει* and *κακόν*.

1310. *τι κακὸν λαβεῖν*: *κακὸν λαβεῖν τι*, G. Hermann.

1349 f. *δῆλόν γε τὸ λῆμ'* *ὅτι τάνθρώπου*: *δῆλόν γι' τοι τάνδρος τὸ νόημα* (*purpose*), Kock; *δῆλόν γε τάνθρώπου 'ὅτι τὸ λῆμα*, G. Hermann.

1352. *ἦδη λίγειν χρή πρὸς*: *χρή δὲ λίγειν πρὸς τὸν*, Meineke.

1356. *κρίων*: *Κρίων*, G. Hermann. See note.

1359. *ἄρα τύπτεσθαι*: *ἀράττεσθαι*, Meineke.

1366. Placed after 1368 acc. to Fritzsche's suggestion (on *Thesm.* 1043). — *πρώτον*: *πρωτόν*, F. Thiersch (who, of course, does not transpose).

1371. *ἔκινε*: *ἔβινε*, Dindorf. Hardly necessary.

1378. δ : δ , Kock. Those who retain δ omit the dash.

1380. $\alpha\nu\alpha\iota\sigma\chi\upsilon\nu\tau\epsilon$, σ' : some write $\alpha\nu\alpha\iota\sigma\chi\upsilon\nu\tau\epsilon$ σ' , to which there can be no objection if σ' is not emphatic; for the voc. is very often followed by an enclitic. The triple accent may be made an objection to the circumflex on α , not to the final acute.

1384. $\phi\rho\acute{\alpha}\sigma\alpha\iota$: $\phi\rho\acute{\alpha}\sigma\alpha\varsigma$, a few Mss. Kock is inclined to read $\phi\rho\acute{\alpha}\sigma\alpha\varsigma$ (with Cobet); but the inf. is good Att. usage.

1385. $\delta\acute{\epsilon}$ $\mu\epsilon$: perhaps δ' $\acute{\epsilon}\mu\acute{\epsilon}$, as some write, is better. See critical note on 1146.

1398. $\delta\acute{\omicron}\xi\epsilon\iota\varsigma$: Teuffel and some other edit. read $\delta\acute{\omicron}\xi\eta\eta\varsigma$.

1401. $\mu\acute{\omicron}\nu\eta$ $\tau\acute{\omicron}\nu$ $\nu\acute{\omicron}\nu$: $\tau\acute{\omicron}\nu$ $\nu\acute{\omicron}\nu$ $\mu\acute{\omicron}\nu\eta$, Rav.; $\tau\acute{\omicron}\nu$ $\nu\acute{\omicron}\nu$ $\mu\acute{\omicron}\nu\eta$, Bentley.

1411. $\epsilon\nu\omicron\epsilon\iota\nu$ $\acute{\omicron}\mu\omicron\iota\omega\varsigma$ $\tau\acute{\upsilon}\pi\tau\alpha\iota$ τ' : Rav. omits τ' ; $\epsilon\nu\omicron\epsilon\iota\nu\acute{\omicron}\theta'$ $\acute{\omicron}\mu\omicron\iota\omega\varsigma$ $\tau\acute{\upsilon}\pi\tau\alpha\iota$, Kock.

1412. $\tau\acute{\omicron}\upsilon\tau'$: $\tau\acute{\omicron}\delta'$, Bentley.

1418. In the latter part of the verse the Mss. vary, indicating a corruption; but neither Bergk's $\tau\acute{\omicron}\upsilon$ $\nu\acute{\epsilon}\omicron\upsilon$ $\acute{\omicron}\sigma\tau\iota$ nor Kayser's $\nu\acute{\eta}$ Δ' $\acute{\omicron}\sigma\tau\iota$ is satisfactory. Kock suggests $\pi\rho\omicron\sigma\mu\acute{\epsilon}\nu\omicron\upsilon\varsigma$ $\tau\iota$, si quid admiserint.

1421. $\theta\epsilon\iota\varsigma$ $\tau\acute{\omicron}\upsilon\tau\omicron\nu$ $\acute{\eta}\nu$: $\tau\iota\theta\epsilon\iota\varsigma$ $\tau\acute{\omicron}\upsilon\tau\omicron\nu$ $\acute{\eta}\nu$, Rav., Ven., and some other Mss.; $\tau\iota\theta\epsilon\iota\varsigma$ $\tau\acute{\omicron}\tau'$ $\acute{\eta}\nu$, Kock.

1427. $\acute{\alpha}\lambda\epsilon\kappa\tau\rho\acute{\upsilon}\sigma\alpha\varsigma$: see note. Many editors adopt Bothe's $\acute{\alpha}\lambda\epsilon\kappa\tau\omicron\rho\alpha\varsigma$.

1431. $\acute{\epsilon}\pi\iota$ $\xi\upsilon\lambda\omicron\nu$: the reading of Rav., $\kappa\acute{\alpha}\pi\iota$ $\pi\lambda\acute{\epsilon}\iota\omicron\nu$, shows that some rare word has been replaced in the other Mss. by the gloss $\xi\upsilon\lambda\omicron\nu$. The correct reading is, no doubt, $\kappa\acute{\alpha}\pi'$ $\iota\kappa\rho\acute{\iota}\omicron\nu$, as G. Hermann pointed out. Cf. Poll. x. 157, $\delta\omicron\kappa\omicron\iota$, $\delta\omicron\kappa\omicron\iota\delta\epsilon\varsigma$, $\iota\kappa\rho\acute{\iota}\alpha$; Hesych., $\iota\kappa\rho\acute{\iota}\alpha$, $\tau\acute{\alpha}$ $\acute{\omicron}\rho\theta\acute{\alpha}$ $\xi\upsilon\lambda\alpha$ $\tau\acute{\alpha}$ $\acute{\epsilon}\pi\iota$ $\tau\eta\varsigma$ $\pi\rho\acute{\upsilon}\mu\eta\varsigma$ $\kappa\alpha\iota$ $\pi\rho\acute{\omega}\rho\alpha\varsigma$; Phot., $\iota\kappa\rho\acute{\iota}\alpha$, $\acute{\omicron}\rho\theta\acute{\alpha}$ $\xi\upsilon\lambda\alpha$. In Nic. Ther. 198, the domestic fowls are robbed by a weasel, $\acute{\epsilon}\nu\theta\alpha$ $\lambda\acute{\epsilon}\chi\omicron\varsigma$ $\tau\acute{\epsilon}\upsilon\chi\omicron\nu\tau\alpha\iota$ $\acute{\epsilon}\pi'$ $\iota\kappa\rho\acute{\iota}\omicron\nu$. The τ is seen in *Thesm.* 395, $\iota\kappa\rho\acute{\iota}\omicron\nu$, — — —.

1436. $\tau\epsilon\theta\eta\eta\acute{\xi}\alpha\iota$: $\tau\epsilon\theta\eta\eta\acute{\xi}\alpha\iota$, Dawes and Elmsley. See note.

1447. $\acute{\eta}\nu$ $\tau\alpha\upsilon\tau\iota$: $\acute{\eta}\nu$ $\tau\alpha\upsilon\tau\eta\nu$, Ven.; $\acute{\eta}$ $\tau\alpha\upsilon\tau'$ $\acute{\eta}\nu$, Kock.

1458. $\delta\tau\alpha\nu$ $\tau\iota\nu\acute{\alpha}$: $\delta\tau\iota\nu'$ $\acute{\alpha}\nu$, Porson.

1466. $\mu\epsilon\tau'$ $\acute{\epsilon}\mu\acute{\omicron}\upsilon$ (γ') $\acute{\epsilon}\lambda\theta\acute{\omega}\nu$ ($\acute{\epsilon}\lambda\theta'$): $\mu\epsilon\tau\epsilon\lambda\theta\acute{\omega}\nu$, G. Hermann. — $\omicron\iota$: Cobet proposes $\acute{\alpha}\nu$ (= $\tau\acute{\omicron}\upsilon\tau\omega\nu$ $\acute{\delta}$).

1470. $\omicron\upsilon\kappa$ $\acute{\epsilon}\sigma\tau'$ $\omicron\upsilon\kappa$: $\omicron\upsilon\kappa\acute{\epsilon}\tau'$ $\acute{\epsilon}\sigma\tau'$, Porson.

1472 f. $\tau\acute{\omicron}\upsilon\tau'$ $\phi\acute{\omicron}\mu\eta\nu$ $\delta\acute{\iota}\alpha$ $\tau\omicron\upsilon\tau\omicron\nu\iota$: Bentley suggested $\tau\acute{\omicron}\tau'$ $\phi\acute{\omicron}\mu\eta\nu$ $\Delta\acute{\iota}\alpha$ $\tau\omicron\upsilon\tau\omicron\nu\iota$. — $\tau\omicron\upsilon\tau\omicron\nu\iota$: $\tau\omicron\upsilon\tau\omicron\nu\iota$, Meineke.

1508. $\omicron\upsilon\acute{\nu}\epsilon\kappa\alpha$: $\acute{\epsilon}\nu\epsilon\kappa\alpha$. See on 6, with critical note.

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